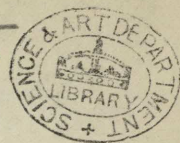


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Science and Art Department

OF THE

COMMITTEE OF COUNCIL ON EDUCATION,

MUSEUM OF IRISH INDUSTRY.

INVENTORY CATALOGUE

OF THE

SPECIMENS ILLUSTRATING THE MATERIALS, PROCESSES,
AND PRODUCTS OF THE MANUFACTURES OF

EARTHENWARE, PORCELAIN, GLASS, AND ENAMELS,

IN THE

COLLECTION

OF THE

MUSEUM OF IRISH INDUSTRY, DUBLIN.

DUBLIN:

PRINTED BY ALEX. THOM & SONS, 87, ABBEY-STREET,
FOR HER MAJESTY'S STATIONERY OFFICE.

1861.

- Number.
103. Steatite or soapstone (silicate of magnesia), from Rutland, in the parish of Templecrane, county Donegal, found in rocky masses, on the sea shore.
 104. Steatitic clay, from Ballycorus, county Dublin.
 105. Specimens of compact earthy felspar, from Glassdrummond and Mourne Head, county Down.
 - 106 to 112. Felspar from Killiney, near Kingstown, county Dublin.
 113. Decomposing granite, with kaolin from Dunmore Head, county Down.
 114. Plastic clay, from Ballycorus, county Dublin.
 - 115, 116. Compact felspathic granite from Dunmore, county Down.
 117. Porcelain clay from Sandy Brae, county Antrim.
 118. Porcelain clay from near Glenarm, county Antrim, accompanied by fuller's earth and lignite.
 119. Porcelain clay from Sutton, near Howth, county Dublin.
 - 120 to 129. Series of specimens illustrating the coal seat and fire-clay beds accompanying the coal beds, in the collieries at Castlecomer, county Kilkenny, with the clays for fire-bricks, &c., obtained from the top and bottom of the coal strata.
 130. Potter's clay from Youghal, county Cork.
 131. Potter's clay from Lisdiddy, Kilkevin, county Roscommon.
 - 132 to 136. Specimens of fire-clay, raw and in brick, with baked fire-brick from the coal strata of Coal Island, county Tyrone.
 - 137 to 143. Series of specimens of the fire-clay, raw and in stages of preparation, and of the baked fire-bricks from Aughabehy coal strata, at the Arigna iron works, county Roscommon.
 - 144 to 148. Series of specimens of plastic clay, raw and prepared, and of the bricks made therewith, from Ballyhimmin, Fanadrinin, county Kilkenny.
 149. Clay for tiles and bricks, from Desart, in the barony of Shillelagh, county Wicklow.
 - 150 to 157. Plastic clay, and brick made therewith, from Luggacanaun, parish of Tullaney, Queen's county.
 - 158, 159. Bricks made at Kilbride, county Wicklow, one in 1840, the other said to be about 160 years ago.

COLLECTION illustrating the MATERIALS used in the Manufacture of POTTERY, in their natural or partially prepared state.

- 1 to 4. Cornish stone or decomposing granite from Cornwall, from which the china or porcelain clay (kaolin) is derived.

Number.

- 5 to 9. Illustrations of the several stages of the preparation of the china or porcelain clay, from the decomposed granite at St. Stephen's, Cornwall.
10. Native gypsum, sulphate of lime, used in making pottery, from Derbyshire.
- 11, 12. Compact felspar, one of the ingredient materials of granite, and also used separately.
13. Compact felspar and quartz.
- 14 to 44. Series of specimens illustrating the materials used in the manufacture of pottery (delft and stoneware).
14. Ground felspar fired.
15. Cornish clay fired.
16. Parian clay mixture fired.
17. Dorset clay fired.
18. Dorset clay raw.
19. Red clay mixed for use.
20. Best china clay raw.
21. China clay fired.
22. Ground bones fired.
23. Glaze ground for china ware.
24. China clay mixed for use.
25. Cornish clay
26. Flint ground.
27. Ground flint fired.
28. Cornish stone ground.
29. Black clay mixed for use.
30. Buff clay mixed for use.
31. Ground Cornish stone fired.
32. Felspar ground.
33. Glaze ground for earthenware.
34. Bone ground calcined.
35. Frit for china glaze.
36. Cornish stone.
37. Compact felspar, raw.
38. Burned flint.
39. Raw flint.
40. Frit for earthenware glaze.
41. Sulphate of barytes.
- 42, 43. Bones burned and powdered for making earthenware.
44. Calcined bones ground to impalpable powder, and levigated.
45. Fine kaolin or china clay for porcelain manufacture.
- 46, 47. Nodules of flint calcined.
- 48, 49. Fine potter's or pipe clay, from Devonshire, used for earthenware.
- 50, 51. Potter's clay from Dorsetshire.
52. Flints calcined and ground.
53. Large nodule of flint.
54. Pipe clay from Dorsetshire.

COLLECTION OF SPECIMENS
ILLUSTRATIVE OF
THE MANUFACTURE OF POTTERY,
AS CARRIED ON IN STAFFORDSHIRE.*

EARTHENWARE AND STONEWARES.

A.—MATERIALS.

RAW AND IN THE FIRST STAGES OF PREPARATION.

Number.

1. Boulder flint.
2. Gravesend flint.
3. Calcined flint.
- 3A. " " stamped, or pounded down to be ground
on the "pan."
- 3B. Flint knockings. The impurities (iron-stained pieces)
picked out from the flint after it is stamped.
4. Flint ground, levigated and dried.
51. One pint of slop flint at the right specific gravity, 33 oz. to
the pint, that being market weight.
5. Felspar, raw, Swedish.
6. " fired, in the Bisquit oven.
7. " calcined, in the Gloss oven (American felspar).
8. " fired in the highest Bisquit oven heat, on the top
of the bags or chimneys.
9. " ground, dried.
10. Cornwall stone, soft, raw.
11. " " hard, "
12. " " soft, fired in the Bisquit oven.
13. " " hard, "
14. Hard and soft stone mixed, as used in the ware and glaze,
being ground and levigated.
15. Same (14), fired in the Bisquit oven.
16. Hard stone, fired in the highest Bisquit oven temperature.
17. Soft stone, " " "
52. Mixed stone from the Ark, at the right market weight of
33 oz. to pint.
18. Cornwall clay, or China clay, as we receive it.
19. " " fired in the Bisquit oven.
20. " " " highest Bisquit oven temperature.

* This Collection was formed by the kind assistance of Mr. Wedgewood, of Etruria, Staffordshire, to whose family are due the greatest improvements in that manufacture in England.

Number.

- 20A. Cornwall Clay, as it is dug up, before being washed.
 20B. " " washed, and prepared for sale.
 20A. and 20B. from Cornwall as they are.
54. " " at the specific gravity used in the slip house.
21. Ball, or blue clay, raw.
 22. " fired in Bisquit oven.
 23. " " highest Bisquit oven temperature.
 53. Ball clay at the specific gravity used in the slip house.
 27. Gray marl, raw.
 28. " fired in the Bisquit oven.
 28A. A fossil, Sigillaria, fired, from the same marl.
 29. Another sort of gray marl.
 29A. Same, fired in the Bisquit oven.
 30. Red marl.
 31. " fired in the Bisquit oven.
 32. Black marl.
 33. " fired in the Bisquit oven.
 34. Saggar clay, composed of all these marls in various proportions.
 35. Chertstone, for grinding the materials. A siliceous limestone.
 36. Alabaster, from Derbyshire.
 37. Plaster of Paris, fine, used for the moulds for figures and other fine work.
 38. " " coarse, for all common ware moulds, flat and hollow ware pressers' moulds.
 39. Limestone.
 40. " ground ready for use, and called "Paris white."
 41. Carbonate of barytes, raw, called "waterspar," from Derbyshire.
 41A. " " waterspar calcined.
 42A. " " ground ready for use.
 42. Sulphate of barytes, called "cawk."
 42A. is a ground powder. 42 crystalline lamina.

MATERIALS BOUGHT PREPARED.

43. Flint glass, or callet, used in Parian.
 44. Oxide of zinc.
 45. White lead.
 46. Red lead.
 47. Borax.
 48. Boracic acid.
 49. Borate of lime (this is not prepared).
 50. Tincal, East India.

B.—MIXED BODIES.

Number.

- 54A. China body, dried, from Mr. Minton's.
 54B. " on pint of slop, at the right weight.
 54C. Ironstone China body, dried, from Mr. Minton's.
 54D. " one pint of slop.
 55. Pearl earthenware, one pint of slop.
 56. " " dried and broken down.
 57. " " a small slab, fired, and part glazed.
 58. Cream colour earthenware, one pint of slop.
 59. " " dried.
 60. " " slab, fired, and part glazed.
 61. Drab " " one pint of slop.
 62. " " dried.
 63. " " slab, fired, and part glazed.
 64. Sage " " one pint of slop.
 65. " " dried.
 66. " " slab, fired, and part glazed.
 67. Lavender " " one pint of slop.
 68. " " dried.
 69. " " slab, fired, and part glazed.
 70. Red body, one pint of slop.
 71. " dried and broken down.
 72. " slab, fired.
 73. Black basalt, one pint of slop.
 74. " dried.
 75. " slab, fired.
 76. Orange (porous ware).
 77. " dried.
 78. " a slab, fired, porous.
 79. Cane, one pint of slop.
 80. " dried.
 81. " slab, fired.
 82. Stoneware, one pint of slop.
 83. " dried.
 84. " slab, fired, and part smeared.
 85. Mortar, material, one pint of slop.
 86. " " dried.
 87. " " fired.
 88. Carrara or Parian, one pint of slop.
 89. " " dried.
 90. " " slab, fired.
 91. Nickel, raw, for colouring drab.
 92. " calcined.
 93. " one pint of slop, ready for use, at the right weight.

C.—GLAZES.

ENGLISH CHINA.

Number.

- | | | | |
|------|--|---|---------------------------|
| 94. | Borax, | } | Fritted together, and add |
| 95. | Soda, | | |
| 96. | Cornwall stone, | | |
| 97. | Flint, | | |
| 98. | China clay, | | |
| 99. | Carbonate of lime, | | |
| 100. | White lead, | | |
| 101. | Flint. | | |
| 102. | White lead. | | |
| 103. | Specimen of the frit used in Minton's China glaze. | | |
| 104. | One pint of slop glaze, from Mr. Minton's. | | |
| 105. | Specimen of the same, dried down. | | |
| 106. | " | " | fired in the Gloss oven. |

IRONSTONE CHINA.

Messrs. Minton use their China glaze for ironstone body. These are the materials ironstone China glaze was made with 30 years ago or more:—

- 107. Borax.
- 108. Stone.
- 109. Flint.
- 110. Felspar.

EARTHENWARE FRIT.

Materials for Earthenware Frit.

- | | | | |
|------|---|---|---|
| 111. | Tinical, | } | Fritted together in a kiln or
reverberatory furnace. |
| 112. | Soda, | | |
| 113. | Stone mixed, | | |
| 114. | China clay, | | |
| 115. | Carbonate lime, | | |
| 116. | Frit mixture for the above frit, before fire. | | |
| 117. | Frit, when fired. | | |
| 118. | Frit made with borate of lime instead of tinical. | | |

PEARL GLAZE.

Materials for Pearl Ware Glaze.

- | | | | |
|-------|--|---|---|
| 119. | Frit, as above, | } | Ground together 4 days; the frit going on the pan the 1st day, the stone and flint the 2nd, and the lead the 4th. |
| 120. | Stone mixed, | | |
| 121. | Flint, | | |
| 122. | White lead, | | |
| 122A. | Pearl glaze, one pint of slop, at right dipper's weight. | | |
| 123. | " | " | dried down. |
| 124. | " | " | fired in the Gloss oven. |

CREAM COLOUR GLAZE.

Materials for Cream Colour Glaze.

Number.

- | | | | |
|------|---------------------|---|--|
| 125. | Frit, as above, | } | Ground together, as the Pearl glaze,
the China clay going on with the
flint and stone. |
| 126. | Stone mixed, | | |
| 127. | Flint, | | |
| 128. | Cornwall clay, | | |
| 129. | White lead, | } | one pint of slop.
dried. |
| 130. | Cream colour glaze, | | |
| 131. | " | " | fired in Gloss oven. |
| 132. | " | " | |

STONEWARE GLAZE.

(Same as Cream colour.)

GREEN GLAZE.

Materials for Green Glaze.

- | | | | |
|------|--------------------------------|---|--|
| 133. | Tincal, | } | Fritted together in the Bisquit oven. |
| 134. | Soda, | | |
| 135. | Nitre, | | |
| 136. | Stone, | | |
| 137. | Flint, | } | Ground together; the frit 3 days, the
lead 1 day. |
| 138. | Carbonate of lime, | | |
| 139. | Frit as above, | | |
| 140. | White lead, | | |
| 141. | Copper shavings. | | |
| 142. | Copper calcined. | | |
| 143. | " | | ready for use in Green glaze, one pint of slop. |
| 144. | Green glaze, one pint of slop. | | |
| 145. | " | " | dried. |
| 146. | " | " | fired in Gloss oven. |

ROCKINGHAM GLAZE.

Materials for Rockingham Glaze.

N.B.—This is a lead Glaze.

- | | | | |
|------|-------------------------------------|---|-------------------------------|
| 147. | Stone, | } | Ground together 8 or 9 hours. |
| 148. | Flint, | | |
| 149. | White lead, | | |
| 150. | Manganese crude. | | |
| 151. | " | | calcined. |
| 152. | " | | one pint of slop. |
| 153. | Rockingham glaze, one pint of slop. | | |
| 154. | " | " | dried. |
| 155. | " | " | fired in the Gloss oven. |

MOCHA WARE GLAZE.

- | | |
|------|--|
| 156. | Frits used in Mocha ware glaze. |
| 158. | Mocha ware glaze, fired in the Gloss oven. |
| 159. | " " one pint of slop. |

D.—MODELS.

BISQUIT OVEN MODEL.

Number.

- 160. The dome.
- 161. The "clammings" or making up of the entrance with ordinary bricks and marl.
- 162. Trial hole and brick to close it. Through this hole there is an open way to the centre of the oven by means of open saggars, through which the trials are drawn.
- 163. "Run" or causeway from the placing house to the entrance of the oven.
- 164. Flooring of quarries, to which are fastened the "bags" or chimneys into the oven. The whole lifts up showing the arrangement of the flues underneath, to the centre of the oven.
- 165. "Glut" or ash hole. This is made up with bricks towards the end of the firing, and the amount of air regulated by the intervals left between the bricks.
- 166. "Mouth" or feeding hole, which towards the end of the firing is covered by the covering quarry.
- 166A. "Covering quarry." Bound round with iron generally to hold it together when cracked by the heat.
- 167. "Regulator hole." A hole above the arch over the mouth and under that of the oven, which lets air into the back of the fire-place, and is used in regulating the heat of the oven in different parts by closing it with a brick or opening it.

The light colour shows the parts of the oven that are built of fire bricks, the dark, those built of common bricks.

GLOSS OVEN.

- 169. The "dome." The fire holes in the dome should be over each of the mouths of the oven.
- 168. Clammings as in Bisquit oven.
- 168A. Trial hole and brick to close it.
- 168B. Run or causeway.
- 168C. Flooring and bags or chimneys.
- 168D. Glut. Bars are used in the Gloss oven as the heat is not so great as that of the Bisquit. The part of the opening above the iron bars is made up towards the end of the fire with bricks (168G), placed so as to admit more or less air as required.
- 168E. Mouth or feeding hole.
- 168F. "Covering quarry" as in Bisquit oven.
- 168G. Bricks to make up the glut.

ENAMEL KILN.

Number.

170. Enamel kiln.
 170A. Interior lining of quarries made to draw out by placing the two first fingers on the label (170A), at the top inside and the thumb outside, lifting up with the fingers and pulling out at the same time. When out the arrangement of the flues is seen running all round the kiln and at the back.
 170B. Steps to go into the kiln.
 170C. Iron stages on which the ware is piled up.
 170D. Earthenware pillars on which the stages are supported one above another.

E.—PROCESSES OF MANUFACTURE.

FLAT WARE PRESSING.

Plain Ware Plate.

175. Plate mould (Wellington shape).
 176. Slab and batter for flattening out bats of clay.
 177. Bat of clay laid on the mould, 177A.
 178. " " pressed to the mould (178A) with the hand.
 179. Profile for the back of the plate.
 180. Plate worked with the profile, the first time (mould 170A).
 181. " second time with the profile to form the foot and touched in the centre (181A mould).
 181B. Ring on which the plates are laid, right way up, on leaving the mould, after drying in the hot air chamber, to be finished at the edges.
 182. Plate, after leaving the hot air chamber, finished at the back with the horn and polisher, and stamped. As it leaves the mould before the edges are finished (182A mould).
 183. Polisher.
 184. Round polisher for the centre of the back of the plates.
 184A. Pressers' horns.
 185. Pressers' sponges.
 186. Pressers' leathers (must be kept in water.)
 187. Leather to finish the edges of ware.
 188. Two Wedgwood stamps.
 189. Plate finished, the edges having been cut and leathered.

EMBOSSSED WARE.

Leafage Comport.

(181C. to I., should be 189A. to G.)

- 189A. Bat of clay laid on the mould (I).
 189B. Batted on to the mould with a sponge.
 189C. Superfluous clay round the edges, pressed off with the finger, and back leathered.

Number.

- 189D. Comport finished at the back, except the foot.
 189E. Foot put on finished, dried in the hot air chamber, polished with horn and polisher.
 189F. Taken off the mould, edges pared and rounded and finished.
 189G. Mould for leafage compotier.

JIGGER MADE WARE.

Inside Cups—Czar Shape.

N.B.—A bat of clay, as 177, is laid on the flannel on the mould, 190, and so pressed down to the shape of the cup, the flannel and clay is then taken off the mould, inverted and placed in the mould, 191, the flannel withdrawn, and the clay worked to the mould with the hand and profile.

190. Mould and woollen cap for shaping the bat of clay.
 191. Mould for inside cups, used on a jigger.
 192. Bat of clay pressed to the mould with the fingers.
 193. (Inside) profile.
 194. 192, after working with the profile.
 195. 194, after drying in the hot air chamber is polished, stamped, taken off the mould and finished at the edges.
 196. Cup, handled and finished.

Outside Cups—Plain Lahore Shape.

197. Mould for outside cups.
 198. Bat of clay, pressed on to the mould with the hand.
 199. Outside profile.
 200. Cup, 198, worked with the profile, 199, forms the foot.
 201. „ 200, after leaving the hot air chamber, is finished outside with the horn and profile, stamped, taken off the mould, and the edges finished off.
 202. „ 201, handled.

HOLLOW PRESSED WARE.

Buccleugh Ewer—Plain Ware.

203. Moulds for a pressed ewer.
 204. Bat of clay, battled into the mould with a wet sponge.
 205. 204, pressed and rubbed with the leather (186).
 206. Bottom of ewer.
 207. The three parts, 204, 205, and 206, put together, pressed, the seams made good with the leather and a band of clay, dried in hot air chamber, and taken from moulds.
 208. Same finished, ready for handling.
 209. Handle to the same.
 210. Buccleugh ewer finished.

Embossed Ware.—Teapot, 110.

Number.

211. Teapot moulds—A, the body; B, the cover; C, the knob;
D, the spout; E, the handle.
212. Clay pressed into 211 A, before joining together.
213A. Spout,
214. Handle,
214A. Grid and knob,
215. Cover,
216. Teapot body and parts, finished, before putting together.
216A. Teapot finished.

*THROWN AND TURNED WARE.**Water Ewer.*

217. Ewer in first stage of throwing, worked with the hand only.
218. Profile to shape the belly inside.
219. Ewer after the use of the profile, as it leaves the thrower.
220. Wire to cut it off the wheel.
221. Ewer turned.
222. No. 221, cut with a knife, and lip shaped.
223. No. 222, edges finished with a tool and leather (187).
224. No. 223, finished and handled.
225. Handle to water ewer, for mould see No. 253.

Coffee-pot, 129.

- 224A. Coffee-pot in first stage of throwing, } Worked by hand
224B. " in second " } only.
224C. Profile to shape the belly inside.
224D. 224B. after the use of the profile, as it leaves the thrower.
224E. Coffee-pot lid in first stage of throwing.
224F. " " in second " "
224G. " " in third " "
224H. " " in fourth " "
224I. Profile to shape the inside of the lid.
224J. No. 224H. as it leaves the thrower, after the use of the
profile.
224K. Coffee-pot body, 224D. in first stage of turning.
224L. " " in second " "
224M. " " in third " "
224N. " " finished. " "
224O. " lid, 224J. in first stage of turning.
224P. " " in second " "
224Q. " " in third " "
224R. " " finished. " "

Handling.

228. Tureen handle, moulds.
228A. Clay shaped before putting into the moulds.

Number.

229. Tureen handle, as it leaves the moulds.
 229A. " spare edges broken off.
 230. " seams pared down, handle finished.
 230A. Soup-tureen handle of another sort.
 231. Sponge tray handle, moulds.
 231A. " " before putting into the moulds.
 232. " " as it leaves the mould.
 233. " " spare edges broken off.
 234. " " finished.
 235. Rose ear for tureen moulds.
 237. " " finished.
 238. Low teacup handle, moulds.
 238A. " " before putting into the moulds.
 239. " " as it leaves the moulds.
 239A. " " spare edges broken off.
 240. " " finished.
 241. Grecian teacup handle, moulds.
 244. Czar breakfast cup handle, moulds.
 244A., 245, 245A., and 246, the handle in corresponding stages to 238A. to 240.
 247. Venetian teacup handle, moulds.
 248. " " in process of manufacture.
 249. " " finished.
 250. Egyptian teapot handle, moulds.
 250A., 251, 251A., and 252, correspond to 238A. to 240.
 253. Water ewer handle, mould.
 254. " " finished. See No. 225.
 257. Rushfoot jug handle, mould.
 258. " " as it leaves the mould.
 259. " " finished.
 260. Mug handle, mould.
 260A., 261, 261A., and 262, correspond to 238A. to 240.
 263. Bow handle for nursery lamp, moulds.
 264. " " in process of manufacture.
 265. " " finished.
 266. Bat mould, for making teaspoons.
 267. Bat of clay, out of it.
 268. Bat mould, for making mustard ladles.
 269. Bat of clay, from it.
 270. Mould for teaspoons.
 271A. Teaspoon, as it leaves the mould.
 271B. " spare edges broken off.
 271C. " finished.
 272. Mustard ladle, mould.
 272A., B., and C., correspond to 271A., B., and C.
 273. Sauce ladle handle, mould.
 274. " " in process of make.
 275. " " finished.
 276. Nursery lamp spout, moulds.
 277. " " finished.

- Number.
281. Egyptian teapot spout, moulds.
 282. " two halves of spout, before being pressed together.
 282A. " same, pressed together, as they leave the moulds.
 283. " finished.
 284. Teapot spout, moulds.
 284A. " bat of clay cut ready to lay in the mould.
 284B. " same, pressed into the moulds.
 285. " two halves pressed together, and seams made good inside with the finger, as they leave the moulds.
 286. " finished.
 287. Plume knob, moulds.
 287A. " clay shaped, before putting into moulds.
 288. " bottom pressed.
 289. " bottom and top pressed as it leaves the mould.
 290. " spare edges broken off.
 291. " finished.
 292. Rose knob, moulds.
 293. " as it leaves the moulds.
 293A. " spare edges broken off.
 294. " finished.
 294A. Sauce tureen, cauliflower knob.
 294B. Sauce tureen, knob.
 295. Jug snip, mould.
 296. " as it leaves the mould.
 297. " finished.
 298. Grate for teapot, mould.
 299. " as it leaves the mould.
 300. " " finished.
 300A. Chamber handle.
 300B. " " bent and finished.

F.—FIRING BISCUIT AND GLOSS OVENS.

301. Saggar, full sized, one side cut away, to shew the inside.
 302. Plates. A handful of sand is passed round the rims of the plates, to fill up the interstices between the edges of the plates, and they are placed on some sand at the bottom of the saggar.
 303. Sauce tureen, to stand as it is wrapped up on the top of the plates (which should be sprinkled with sand first).
 304. Various small articles to go round the foot of the sauce tureen.
 305. Paper of sand for the same, which has been fired.
 306. Model saggars, to the same scale as the oven models, *i.e.*, $1\frac{1}{2}$ inch to the foot, round, oval, and oblong.

Number.

- 306A. Model rings to the same scale; bricks also to the same scale, to build up the glut holes to the oven models.
- 306B. Trials, placed in the centre of the oven, and drawn out at intervals, as the firing up is coming to a close; that is, until, by the colour of the black pieces of clay, the oven man judges that the ware is fired up.
- 306c. Pyrometer bits and pieces of stone, placed in different parts of the oven, and withdrawn with the ware.
- 306D. Pyrometer bits of a very well fired oven.

BISCUIT WARE.

- | | | | |
|--|---|--------------|-----------------|
| 307. Plate, | } | All Biscuit. | |
| 308. Czar cup, | | | |
| 309. Plain Lahore cup, | | | |
| 310. Buccleugh ewer, | | | |
| 311. Water ewer, | } | | Before dipping. |
| 312. Soft brush, to brush the dust off the ware, | | | |
| 313. Hard brush, to brush the sand off the ware, | | | |

DIPPED WARE.

314. Plate, dipped.
315. Czar cup, dipped.
316. Plain Lahore cup, dipped.
317. Buccleugh ewer, dipped.
318. Water ewer, dipped.
320. Bone for washing Gloss oven saggars.

GLAZED WARE.

321. Plate, glazed.
322. Czar cup, glazed.
323. Plain Lahore cup, glazed.
324. Buccleugh ewer, glazed.
325. Water ewer, glazed.
327. Full sized Gloss oven saggars.
328. Plates, to be hung on pins, at the top of the saggars.
329. Teapot, and other pieces, to be placed on sharp sides on the bottom; ladle is reared up against the side.

GLOSS OVEN TRIALS.

- 329A. Cream colour Gloss oven trial, withdrawn during the firing, to judge by the colour of the glazed pieces when the oven is "fired up."
- 329B. Pyrometer bits, placed with the ware, and withdrawn with it.
- 329c. Same, of a well fired cream colour Gloss oven.

PYROMETER BITS.

Number.

- 329D. Pyrometer bits, made of Cornwall clay, before fire.
 329E. Same, gauged and marked, ready to go into the oven.
 330. Packet of sharp sides and pins, to be used in placing the ware, 328 and 329, in the saggar, 327.

SUPPORTS IN GLOSS OVEN.

331. Pins for supporting large dishes.
 332. Pins of different sizes, to be placed in the holes in the sides of the saggar, to support plates.
 333. Stilts, round, or ring shaped, }
 334. " square, } For supporting all ware
 334A. " three legged, } that cannot be hung,
 335. " patent triangular, } and is not very large.
 336. Sharp sides,
 336A. Chipping tool, for knocking off the irregularities caused by the supports, at the point of contact.

G.—PRINTING.

COPPER-PLATE.

337. Copper-plate, engraved (Moresque pattern).
 338. Paper impression.
 338A. Plate printed from the same.

N.B.—This plate is more finely engraved than the ordinary run of plates for flowing colours. The dry colours require finer engraving than the flowing colours.

TOOLS.

339. Knife.
 340. Dabber.
 341. Boss.
 342. Printer's oil, used with the colours.
 343. Pottery tissue paper.
 344. Same, with various patterns printed on.
 345. Transferrer's rubber.

PATTERNS TRANSFERRED TO THE WARE.

346. Neutral, }
 347. Dark dove, } New shaped plates, flowing colours,
 348. Mulberry, } paper on the ware.
 349. Flowing green,
 350. Flowing blue,
 351. Puce,
 352. Blue, }
 353. Brown, } Old shape plates, quiet colours, paper not
 354. Black, } washed off.
 355. Pink,
 355A. Green,

PAPERS WASHED OFF.

Number.

- | | | |
|---------------------|---|--|
| 356. Neutral, | } | Paper, after soaking, washed off the ware with a sponge. |
| 357. Dark dove, | | |
| 358. Mulberry, | | |
| 359. Flowing green, | | |
| 360. Flowing blue, | } | New shaped plates, new patterns, and flowing colours. |
| 361. Puce, | | |
| 362. Common blue, | } | Paper washed off the ware. |
| 363. Brown, | | |
| 364. Black, | | |
| 365. Pink, | | |
| 366. Green, | | |
| | | |
| | | |

PRINTED WARE GLOSS OVEN TRIALS.

- 366A. Trials of printed ware, Gloss oven, drawn out as the oven is firing, to judge by the colour of the glazed pieces when it is fired up.
- 366B. Pyrometer bits, placed with the ware in different parts, and withdrawn with it.
- 366C. Pyrometer bits of a well fired oven.

GLAZED AND FIRED WARE.

- | | | |
|---------------------|---|--|
| 368. Neutral, | } | Plates, flowing colours. |
| 369. Dark dove, | | |
| 370. Mulberry, | | |
| 371. Flowing Green, | | |
| 372. Puce, | } | Plates, quiet colours. |
| 373. Common blue, | | |
| 374. Brown, | | |
| 375. Black, | | |
| 376. Pink, | | |
| 377. Green, | | |
| 378. Neutral, | } | Cups and saucers, flowing colours. |
| 379. Flowing green, | | |
| 380. Flowing blue, | | |
| 381. Blue, | | |
| 382. Brown, | } | Cups and saucers, quiet colours. |
| 383. Black, | | |
| 384. Pink, | | |
| 385. Green, | | |
| 386. Neutral, | | |
| 387. Mulberry, | | |
| 388. Flowing green, | } | Ewers and basins, new and old shapes, flowing colours. |
| 389. Flowing blue, | | |
| 391. Blue, | | |
| 392. Brown, | } | Ewers and basins, new and old shapes, quiet colours. |
| 393. Black, | | |
| 394. Pink, | | |
| 395. Green, | | |

PRINTING COLOURS.

Number.

- | | | |
|------|---|---|
| 396. | Neutral, | } Packets of the colours
used in printing,
ground and ready for
use. |
| 397. | Dark dove, | |
| 398. | Mulberry, | |
| 399. | Flowing green, | |
| 400. | (No. 2.) Blue, both for flowing
and quiet, | |
| 401. | Puce, | |
| 402. | Brown, | |
| 403. | Black, | |
| 404. | Pink, | |
| 405. | Green, | |
| 406. | Flow used in the oven, placed in saucers in such saggars
as the ware is to be flowed in. | |

BAT PRINTING.

407. Copper-plate, for bat printing.
 408. Glue bat, for the same.
 409. Plates bat printed before fire.
 410. Same, when fired in enamel kiln.

H.—BASS-RELIEF MAKING.

TOOLS.

412. Earthenware mould, for forming the bass-relief.
 413. Knife to scrape off the superfluous clay.
 414. Tool to bring out the clay relief from the mould.

BASS-RELIEFS.

415. Portland Bass-relief figures before laying on the vase.
 (These had to be fired to hold together.)
 416. Portland vase, part finished, some of the figures laid on.

ORNAMENTAL WARE OVEN TRIALS.

- 416A., &c., Trials, placed in the jasper, and red and black basalt oven, or, as we call it, the ornamental ware oven, and withdrawn during the fire, to judge by the colour of the pieces of black and blue, when the oven is fired up. The pieces of stone and pyrometer bits are only added for curiosity.
 164A., B., C., D. Black basalt trials, stone and pyrometer bits.
 164E., F., G., H., and I. Blue jasper trials, stone and pyrometer bits.

I.—ENAMELLING.

GROUND LAYING.

Number.

417. Oil mixture, for ground laying.
 418. Colour dust, Dover green.
 419. " morone.
 420. " pink.
 421. A pounce, pierced paper for tracing a pattern.
 423. Plates, ground laid, not fired, morone.
 424. " " " Dover green.
 425. " " " pink.
 426 to 428. Same, fired, but not finished.
 429 to 431. Same, finished.

GILDING.

432. Gilding mixture.
 432A. Same, ground with oil, ready for use.
 433. Pencils, used in gilding and enamelling.
 434. Pallet knives,
 435. Gilt plate, not fired (Moresque gilt).
 436. " as it leaves the kiln.
 437. " scoured with sand paper.
 438. " burnished.
 439. Sand paper, for scouring.
 440. Sand, for the same.
 441. Burnishing tools, bloodstone.
 442. " " agate.

ENAMELLING.

443. Enamelled (printed Nankin) plate, not fired.
 444. Same, under fired.
 445. " rightly fired, or fired up.
 446. " over fired.
 447. Plain lines, laid on on a horizontal wheel or whirler, not fired.
 448. Same, fired.
 449. Old fashioned enamelled pattern, not fired.
 450. Same, fired.
 451. Another of the same, not fired.
 452. Same, fired.
 453. Putty powder, for cleaning the burnishing tools on a piece of leather.
 454. Flux used with enamel colours.
 454A. Same, ground.
 456. Chinese enamelled flowers on vase not fired.
 457. " " " after first fire.
 458. " " " finished.
 459. Rings and stilts used in the enamel kiln.
 463. Enamel kiln trials, one short fired.
 " " " one fired up.
 " " " one over fired.

J.—PRODUCTS OF MANUFACTURE.

STONEWARE WHITE.

White Ornamented.

Number.

465. White stone, club jug, not smeared.
 466. " acanthus jug, smeared.
 467. " teapot, 152, smeared.
 468. " and blue rose border in relief, smeared,
 teapot, 43.

Chemical.

469. Best body, evaporating pan, glazed.
 470. Common body, evaporating pan, not glazed.

Mortar.

471. Mortar material, mortar and pestle.

Jasper.

472. White jasper slab.

COLOURED STONEWARE.

Blue Jasper.

473. Blue jasper and white bass-relief figures.
 474. " " " " Maltese jug.
 474A. " " light blue and white bass-reliefs.
 475. " " and white lines, T P box.

Black Jasper.

476. Black jasper and white bass-reliefs, spill case.
 477. " " " " vase, 117.

Sage Jasper.

478. Sage jasper and white bass-reliefs, small piece.

Yellow Jasper.

479. Yellow jasper and blue bass-reliefs, small piece.

Lilac Jasper.

480. Lilac jasper and white bass-reliefs, small piece.

Drab Stone.

481. Drab stoneware, Bacchanalian jug.
 482. " " white bass-relief rose border teapot.
 483. " " white and lilac honeysuckle teapot.
 484. " " " " " " sugar.
 485. " " " " " " cream.

Cane Stone.

Number.

486. Cane stoneware, teapot (24), 43 shape, smeared.
 487. " " coffee-pot, amoy.
 488. " " honey-pot, beehive.

FINE NON-POROUS EARTHENWARE.

Black Basalt.

490. Black basalt, plain vase.
 491. " " black bass-reliefs, large vase, 998.
 492. " " red bass-reliefs candlestick.
 493. " " red enamelled Etruscan figures.
 494. " " teapot, 66.

Red Ware.

495. Red body, Cambridge ale jug.
 496. " " Pompeian jug.
 497. " " black bass-reliefs festoons, large vase.

EARTHENWARE.

Cream Colour.

520. Cream colour bisque, round Etruscan soup tureen.
 521. " " " twigg basket.
 522. " " " cushion coverdish.
 523. " " glazed round Etruscan soup tureen.
 524. " " " basket and stand, 1006.
 525. " " " cushion coverdish.
 526. " " " twigg basket and stand.

Pearl and Best Body.

527. Best body bisque, oval soup tureen, 12.
 528. " " " plate.
 528A. " " " bowl.
 529. Pearl bisque coverdish, Tamworth.
 530. " " centre, 919.
 531. " " sauce tureen and stand.
 532. " glazed coverdish, Tamworth.
 533. " " sauce tureen and stand.
 534. " " square Brabant compotier.
 535. Best body, printed, oval soup tureen, 12.
 536. " " plate.
 537. " " bowl.
 538. Pearl " coverdish, Tamworth, blue water-nymph.
 539. " " basket and stand, 1006.
 540. " " centre, 919.
 541. " " and enamelled punchbowl.
 542. " " groundlaid ewer and basin.

COLOURED GLAZES.

Green Glaze.

Number.

543. Cream colour bisque, centre, B.
 544. " " compotiers, N. and No. 2.
 545. " " plates, O. and No. 7.
 546. Green glaze, centre, B.
 547. " compotiers, N. and No. 2.
 548. " plates, O. and No. 7.

Rockingham.

549. Cream colour bisque, teapot, 129.
 550. " " " clarendon.
 551. Rockingham glaze, teapot, 129.
 552. " " " clarendon.

COLOURED EARTHENWARE BODIES.

Lavender.

553. Lavender bisquit, pillar candlestick.
 554. " " teapot, czar.
 555. " glazed, pillar candlestick.
 556. " teapot, czar.

Sage.

557. Sage bisquit, flat candlestick, and extinguisher.
 558. " " cup and saucer, white inside.
 559. " glazed, flat candlestick, and extinguisher.
 560. " " cup and saucer, white inside.

Cane.

561. Cane bisque, teapot, 159.
 562. " " game pie (is not glazed).
 563. " glazed, teapot, 159.
 564. " " club jug.

Drab.

565. Drab bisque, Dutch jug.
 566. " " bowl, white inside.
 567. " glazed, coffee biggin.
 568. " " bowl, white inside.

POROUS WARE.

569. Orange porous, wine cooler.
 570. Black " water bottle.
 571. Cane " daisy butter tub.
 572. Orange " battery cell, and mortar one to fit it.

CRUCIBLE.

573. Coarse crucible.
 574. Fine crucible.

K.—PARIAN MANUFACTURE.

PARIAN.

(This should come in, all except the last item, after 416r.)

Number.

- 580. Moulds for the figure of the Nymph at the Well.
- 581. Leg, after the first fire.
- 582. Stand and foot, as they leave the mould.
- 583. Hand and arm, the seams taken off and worked down, finished, except the last touches, such as marking the nails, &c.
- 584. Hand and arm, with the shell finished, as it leaves the oven after the second fire.
- 585. Body and head, finished, fired twice, as the last, but rubbed with pumice stone, and scoured.
- 586. Figure of "Nymph at the Fount," complete.

L.—IRONSTONE CHINA SPECIMENS.

IRONSTONE CHINA.

- 587. Bisquit plate, ironstone China, from Messrs. Minton.
- 588. Ironstone China, glazed (English soft China glaze).
- 589. " " printed pattern for filling in.
- 590. " " ground laid.
- 591. " " gilt.
- 592. " " printed and enamelled.
- 593. " " painted.

N.B.—Nos. 591 and 593 are more expensively got up than is usual with ironstone China.

M.—MOCHA WARE.

MOCHA.

- 594. Mocha Ware, as it leaves the thrower.
- 595. " turned.
- 596. " glazed.
- 597. " turned, and the colours in the shape of slip dabbed on with a sponge, and with the end of the finger, fired, Bisquit oven.
- 598. " same, glazed.
- 599. " turned, and the colour in the shape of slip run on to the ware through a quill, while it is on the lathe, fired.
- 600. " same, glazed.

MISCELLANEOUS COLLECTIONS,
ILLUSTRATING
THE EARTHENWARE MANUFACTURES
OF
GREAT BRITAIN.

**MISCELLANEOUS MODERN ENGLISH PORCELAIN AND
POTTERY.**

Number.

1. Large blue and gold vase, with four medallions painted on sides in colours; flowers and Cupids. An imitation of Louis XV. style of Sevres porcelain. Presented by Mr. Daniell, London.
2. Fine black enamel jug, with arabesque ornaments en grisaille, with grotesque animal heads. Style—renaissance.
3. Fine two-handled jar, by Minton; imitation of the fine faience of Nevers, temp. Henry II.; ground blue, with figures and garlands in pale blue and white, buff lines, and serpent handles.
4. Vase for flowers; Celadon green ground, wreaths of fruits—raspberries and currants, with butterflies.
5. Flower vase, white, blue bands, wreaths of ivy, and pendant bunches of birds, hares, arms, and implements of the chase.
6. Large game pie-dish, basket work, with oak branches and leaves; cover, with dead game in colours in high relief.—Minton.
7. Card basket, white with gold and pink shell bottom, green open work flowers in colours in high relief.—Colebrookdale Pottery.
- *7. Head of Duke of Wellington, in Parian ware; by Copeland.
8. Head of William Dargan, in felspathic Parian ware.—By Kerr, Worcester and Dublin.
9. Flower vase in coloured Parian ware.—Copeland.
- 10, 11. Jug and basin, small toilet ware, soft porcelain, white, with bunches of rosebuds and squares of polygala sprigs.
12. Teapot, yellow body, with green water-plants in relief; top, with mushroom handle in high relief, coloured.
13. Dinner plate, red on white ground, with purple and gold, red flowers; centre, printed black tree, with ribbon and inscription—"Royal Arcade Hotel."—By Brown.

Number.

14. Supper plate, crimson rim, with bunches of flowers in colours on white ground; centre, white, with star, scroll ornaments in purple and gold.—By Brown, London.
- 15 to 18. Sauce-boat, with attached tray, and three plates, white ground, flowers and shrubs with birds in colours, and gold Chinese style decorations.—By Donovan, China Works, City-quay, Dublin, about 1815.
19. Flower vase, soft red earthenware, lustre glaze, imitation of antique Samian (Roman) ware.
20. Buff earthenware jug.
21. Small brown jug, salt glaze.
- 22, 23. Coffee breakfast cups, French pattern, in biscuit and glazed.—By Kerr, Worcester and Dublin.
24. Black salt-glazed earthenware pickle jar.
25. Money jar, buff earthenware, glazed.
26. Tea-cup and saucer, in biscuit.
27. Flower vase, wide mouth, stone colour, with twining foliage, in platinum glaze.
28. Sauce tureen, stand, and ladle; ironstone china; printed in purple, with landscape pattern; mark, a phoenix. Tillenberg—J. Clementson.
29. Ornamental flower-pot, brown ground, ironstone ware, green leaves, wreathing in high relief.—Presented by Mr. Bell.
30. Cup and saucer, delft, semichina, white and blue willow leaf pattern.
31. Water ewer, white and gold.
32. Jug, Parian stone ware, crimson body, with white ornaments in high relief; boys climbing trees and robbing birds' nests; by James S. Moyse.—Presented by Mr. Taylor.
33. Sugar bowl, brown Staffordshire ware, embossed moulded pattern.
34. Small plate, white delft ware, with printed design of Royal Exchange (Town Hall), Cork-hill, Dublin, in red; made at the Pottery in Potters'-alley, Marlborough-street, Dublin. Date about 1810.
35. Set biscuit scent jar, yellow ware.

SERIES OF DECORATIVE TILES AND SLATES.

- 1, 2. Specimens of decorative tiles for mosaic tessellated pavements, prepared by Minton's patent process of dry compression.
 - 3, 4. Two large framed squares of Minton's compressed tiles arranged, showing mosaic pattern.
- Large illustrations of those tiles will be seen in the tessellated pavements, on floor and at the centre window, of the Lower Cross Gallery, immediately opposite the entrance door.

- Number.
 5 to 15. Series of printed Dutch (delft) tiles used for lining fire-places and coating stores and rooms.
 16 to 57. Series of ornamental tiles for flooring and mural decoration, embossed and inlaid patterns, enamelled and gilt, from Messrs. Minton's Works, Staffordshire.

MISCELLANEOUS COLLECTION OF TERRA COTTAS, FIRE-CLAY, AND OTHER COARSE EARTHENWARES.

(Foreign and British).

- 1, 2. Large glazed sewage pipe.
3. Refrigeratory, or wormpipe for distilling.
4. Large ellipsoidal vase on pedestal, with design in relief of classical nuptial procession.
 The above, 1 to 4, from Messrs. Ferguson, Miller, and Co., Glasgow.
5. Large sewage pipes.
- 6, 7. Ornamental chimney pots.
8. Ballustrade column.
9. Sun-dial pillar, highly ornamented with spiral fluting and wreaths of fruit and flowers round base.
 The above, in white fire-clay ware, from Messrs. Kenneth and Co., Kilwinnig, Ayrshire, N.B.
- 10 to 15. Architectural ornaments, consols, and borders.
16. Model of fire-clay oven for baking.
17. Ornamented moulded trencher.
18. Long flower-stand box.
- 19 to 20. Two large classical formed vases with pedestals.
 The above, 10 to 20, from Farnley Iron Co., Wortley, Leeds.
21. Large ovate vase, with serpent handles, and medallions representing Winter, &c., white fire-clay ware.
22. Figure of Diana dressing after bath.
23. Figure of Flora, white stone ware.
 The above from Mr. Blashfield, Millwall, Poplar.
24. Large vase, in white fire-clay ware, representing the vintage, sports of Cupids, and Bacchanalian procession; from Messrs. Bell, and Co., Glasgow.
- 25, 26. Series of crucibles and melting pots of various kinds and forms; from Messrs. Morgan and Rees, London.
- 27, 28. Pair of consol flower vases, in red earthenware, with embossed Bacchanalian designs.
- 29, 30. Consol of female head, supporting statuette of Neapolitan peasant girl, carrying water pitcher on head, in yellow terra cotta.
- 31 to 36. Architectural ornaments, consols, borders, and tablets.
- 37, 38. Flower-stands for suspension, in red and yellow terra cotta.

Number.

39. Ornamental fountain, with upper and lower dishes, highly decorated in red terra cotta.
 40. Byzantine capital with foliage.
 41, 42. Ornamental tablets, perforated in foliage, for architectural decoration, fire-stone ware.
 43, 44. Large figures, life size, of the Muses, Polyhymnia and Urania, in red terra cotta.

The above, 27 to 44, from the Berlin Terra Cotta and Pottery Works.

45. Byzantine capital in grotesque foliage.
 46. Ornamental pillar capital in florid Italian style.
 47. Large consol, acanthus-leaved pattern.
 48, 49. Pair of vases of classical design, without handles.

The above, in fire-stone ware, from M. Marsch, Charlottenburg Potteries, near Berlin.

- 50, 51. Two large figures, in cream-stone ware, representing the seasons, Summer and Autumn, from the original statues by Professor Leeb, Munich.

ROMAN AND ITALO-GERMAN

HISTORICAL COLLECTION

OF

ANCIENT AND MODERN

EARTHENWARE AND STONEWARE.

ANCIENT POTTERY.

A.—HIBERNICO-CELTIC.

Number.

1. Bones found in cinerary urns in Ireland, from collection of Mr. Huband Smith.
2. Nine fragments of very large cinerary urn containing bones, roughly decorated with toolmarks in irregular herring-bone design.
3. Small cinerary urn, with rude geometrical scratched pattern border, containing bones and calcined flintstone.
4. Very small cup, rudely fashioned in clay, with scratched geometrical border pattern, imperfectly burned.
5. Fragment of cinerary urn.
6. Small cinerary urn in red clay, found in the Moat of Lamans-town, near Dunlavin, county Wicklow, by Frederick De la Poer Trench, Esq., on the property of the Baron de Ro-beck. This urn is much more elaborately decorated than any of the preceding, the pattern being evidently formed by pressure from a mould tool. The design is round dots in square and rhomboidal spaces, separated by smooth bands. A wave pattern scroll border near top, and rudely formed stars near base.
- 7 to 23. Series of pavement tiles found in ancient Irish abbeys and churches; principally Christ Church, Dublin, Mellifont Abbey, and Bective Abbey, county Meath. Of the three varieties, those with depressed patterns and the encaustic tiles probably belong to the thirteenth or fourteenth century, but those with raised patterns to a later and corrupt period of art, probably about the sixteenth century.

ROMAN AND ITALO-GRECIAN.

7. Cinerary urn, very perfect; fawn-coloured, with handles; plain, but two fine horizontal lines round body at handles. Roman British, purchased from Mr. Chaffers, Bond-street.

Number.

8. Small two-handled cup, Roman British, edge broken.
9. Small jug, with handle, Roman British.
10. Very small very well-formed vase, with handle, whitish clay; two narrow brown bands round body.
11. Small bottle of red clay, used probably for perfume or spice. Such were termed lachrymatories.
12. Small jug, in red clay, with elevated handle. Mouth squeezed, forming triple lip.
13. Jug with handle, light red ware; aperture compressed, forming triple lip pattern; horizontal bands in dull red glaze.
14. Small bottle-shaped jug; neck perforated by hole for cord, lip with wide round flange; decorated with pattern in brown lines, lustred; horizontal on body, vertical round neck.
15. Very elegant cup with two handles, white material, with well-drawn patterns, in brown lustre, of duck, buffalo, and tiger, with border of vertical lines.
16. Small cup, with two handles, in white ware; pattern in brown lustre, not well preserved; horizontal bands.
17. Cup, with two handles; similar to 16; but smaller pattern, better preserved, brown lustre.
18. Small bottle-shaped vase, with handle, red ware; pattern, black lustre; bands on neck and base, network oblique lines on body.
19. Cup, with two handles, same ware and character as 16; pattern, bands on top and vertical lines round base very much obliterated.
20. Tall, nearly cylindrical cup, in fine pale red ware; body with fine white glaze and faint brown lines at edge; black lustre, round base, and flat foot.
21. Single-wick lamp in red clay (Terra Cotta), with embossed ornaments of human figure.
22. Very fine double-wick lamp, with triangular handle perforated with hole for cord; richly decorated with ornaments in relief—female figures at altar or kneading trough, and honeysuckle patterns.
23. Candlestick in red ware; handle, body, and stem in black lustre; the foot white lustre glaze, with traces of a rich scroll, and honeysuckle pattern in black and red lustre.
24. Cylindrical box, with cover very richly decorated with dotted and chequered pattern in bands of brown and red lustre glaze and moulded edge border in relief.
25. Cover of a box or jar in pale ware, rich pattern, impressed with rod and band of plumbaginous lustre, yellow lines and dots in zigzag.
26. Small round, flat tazza, inferior ware, without ornament.
27. Small wide-mouthed jug, body fluted, black glaze much worn off.

Number.

28. Small narrow-necked jug, round mouth and handle, base flat.
29. Two handled cup, without ornament, black lustre glaze.
30. Small two-handled vase, simple moulded design, black lustre glaze.
31. Flat tazza, with one handle, no ornament, red body with black lustre glaze.
32. Vase, two-handled; pattern in red basis on black lusted ground; female heads, with honeysuckle design at handles.
33. Similar vase, a little larger; pattern better executed, but more injured.
34. Cup, without handles; pattern, figures recumbent and sitting, with interposed circles; broken and repaired.
35. Very small jug; neck three-sided, compressed, and broken; black lustre; pattern red, a naked boy and bird.
36. Flat vase, apparently had handle on top, now wanting; pattern, a deer, and monstrous figure with female head, wings, and lion's tail.
37. Small vase, with narrow neck and handle; pattern, red on black lustre ground, robed figure sitting in chair.
38. Small vase, narrow-necked, with handle richly ornamented; design of combat of four figures, two on horseback, in black lustre on red ground; foot, black lustre.
39. Flat cup, in black Nolan ware, so called from the town of Nola, in Campania, said to have been a principal seat of its manufacture. Of its two handles, one has been broken off; base fluted in rays; handle modelled in foliage and dots; inside of cup rudely decorated with figures in intaglio, intended for lions or leopards.
40. Cup in Nolan ware, with one tall moulded handle; simple zigzag scratched border at rim.
41. Goblet or vase of Nolan ware, on foot; zigzag scratch at rim, moulded bands at bottom; pattern on body, moulded in relief, boars, two groups of three, separated by arch; trees scratched; round stalk of base, four draped female heads in high relief; design boldly, but rudely executed.
42. Flat cup, on foot, very hard ware; black lustre, simple rays on edge.
43. Small sepulchral-draped female figure from Nola; whitish material, hollow, five inches high.
44. Caryatis from Athens; draped female figure, five inches high.
45. Small cup of red ware, with bright red glaze, called Samian ware, from having been originally made in the island of Samos. This specimen was found in the foundations of buildings in London; and such were either made in large quantities by the Roman colonists in Gaul and Britain, or were brought from Italy by them; more probably they were made on the spot, as Roman potteries have been found in several places in England.

Number.

46. Very fine bowl, in the red Samian ware, Italian or Romano-British imitation; broken and repaired; very richly decorated outside with scrolls in relief and medallions, representing Roman soldiers in various fighting and warlike attitudes. See No. 45.

MODERN AND MEDIEVAL POTTERY.

A.—BRITISH POTTERY.

1st.—OLD STAFFORDSHIRE EARTHENWARE.

(Period 17th and 18th Centuries.)

- 1 to 3. Three pieces broken fragments brown red earthenware, dark lead glaze.
- 4, 5. Broken two-handled mug, and fragment of hard gray earthenware, with dark brown lead glaze.
6. Fragment of mug of gray ware, with yellow brown lead glaze.
- 7, 8. Cup and bowl, broken, with handle, yellow lead glaze, with brown ware pattern.
- 9 to 12. Four fragments of yellow glaze earthenware, with patterns, brown and yellow, in low relief.
13. Small candlestick, yellow ware, lead glaze, pattern brown spots.
14. Small candlestick, white ware, moulded, pattern blue markings, climbing fox.
15. Figure of female with children (charity), white ware, with colours.
16. Old Staffordshire white earthenware bow pot (for flowers), pattern rude in flowers, with imperfect gilding.
17. Cornucopia, amorino in relief, old English, with blue flowers, cupid drinking.
- 18 to 21. Four cruets and pepper-casters in white ware, soft glaze.
- 22, 23. Two ladles, white ware.
24. Vase on foot, with moulded ornamental foliage, white ware.
25. Old Staffordshire white ware plate, embossed border.
26. White ware plate, border plaited and gilt.
27. Dense white ware oval dish, with open-work border, hard glaze.
- 28, 29. Rhomboid-oval bowls, border plaited with scrolls, and gilt, white ware.
30. Oval dish in basket-work relief, and open-work border, centre blue cross, dense white ware, hard glaze, early Wedgewood.

Number.

30. (bis.) Perforated basket, lozenge pattern, similar ware.
31. Plate white ware, crest in centre, fish and barrett cap in red and black, border round edge, simple festoon, same colours.
32. Small plate white ware, border green wreath, with blue edge lines.
33. Small fluted cup, old Staffordshire.
34. Agate ware knife-hilt.
35. Circular teapot, old Staffordshire ware, with birds and flowers in rude colours.
36. Circular teapot, similar ware, with raised moulded ornaments.
37. Cream jug, old English, salt glazed ware.
38. Star-shaped jelly mould, same ware.
39. Spittoon, old English, salt glazed ware.
40. Oval-ribbed jelly mould, same ware.
41. Similar specimen, smaller.
42. Oval dish, rich open basket-work rim, hard glaze, dense ware, edge polygonal and scalloped.
43. Octagonal, old Staffordshire, salt glazed deep plate, lattice border.
44. Tureen cover, oval pointed, rich lattice work, embossed pattern, salt glazed, white hard ware.
45. Circular shaped compotiere, embossed diaper pattern.
46. Oval compotiere, light white ware, with blue edge, plaited in scrolls, mark Turner.
- 47, 48. Two small plates, white ware, blue patterns, landscapes, possibly made at Liverpool.
49. Plate, white ware, centre shield with crown and inscription, Oranje Boven motto, Phillips and Co., Sunderland pottery.
50. Small earthenware flower-pot and stand embossed foliage pattern.
51. Punch-bowl, old Staffordshire brown stone ware, Chinese floral ornaments in relief.
52. Mug with handle, broken, white ware, with royal arms, and lions and foxes in blue relief.
53. Jug with handle, old English, richly embossed earthenware, fancy festoons and choral emblems.
54. Coffee-pot and cover, old English ware, raised scroll-work in green, yellow, and brown enamels.
55. Coffee-pot in black Staffordshire ware, embossed patterns, classical groups and emblems in medallions.
56. Grotesque-shaped animal (dog?) old Staffordshire.
57. Milk-ewer, salt glazed, embossed pattern, blue tinted, old Staffordshire.
58. Cup and saucer, white ware, embossed, floral group in high relief.
59. Sauce boat, embossed design, animals, birds, beasts, and flowers.

Number.

60. Small bowl and cover, embossed scroll pattern, bird on top.
61. Ladle, leaf embossed (Fenton?).
62. Small figure, salt glaze, white, man in academic gown.
63. Vase with two handles, embossed, green scroll and leaf moulding, with medallions in blue and gold.
64. Candlestick, Staffordshire, square columns, fluted.
65. Teapot and cover, cauliflower ware, green and white, by Whielden, or Fenton.
66. Old salt glazed, Staffordshire, richly embossed teapot, with eight medallions representing fables of Æsop.
67. Teapot, representing monstrous animal (camel) loaded with tower, and lying down; on tower embossed camels, loaded, and palm trees.
68. Coffee-pot or cream jug and cover, embossed fancy scrolls, lamb on top as handle.
69. Teapot and cover, embossed, simple flowers and scratch line, lozenge pattern.
70. Bowl and cover, embossed with basket-work, scrolls, and flowers, in colours, blue, green, and brown.
71. Scalloped shell, tortoiseshell ware, Staffordshire.
72. Very fine teapot and cover, in tortoiseshell ware, embossed pattern, vine foliage, bird on cover, scattered gilding.
73. Sugar-bowl and cover, to match preceding specimen 72.
74. Cream-ewer, tortoiseshell ware, flower on cover, green and brown pattern.
75. Small teapot, tortoiseshell ware, green and brown.
76. Plate, tortoiseshell ware, green, yellow, and dark purple, embossed rim.
77. Teapot, small, no cover, tortoiseshell, embossed vines, tendrils, leaves, and grapes, brown.

LAMBETH SOFT POTTERY.

78. Delft pomatum pot.
79. Honey pot.
80. Large teapot, with crown, apple green, with Chinese figures and landscapes in blue, with scroll borders, and serpents on handles.
81. Mug, old English, with arms of Carpenter's Company, square and compasses, and date, 1670, in blue.

LIVERPOOL.

- 82 to 85. Three plates and dish, part of a toy service, group of figures printed in brown centres on yellow ground, green edges.

Number.

86. Sauce tureen and cover, white, with rich purple borders, and bunches of roses in colours, ornaments roses moulded in relief, Herculaneum pottery.
87. Large mug, yellow ground, large landscape lake, figures and rims in brown red, printed.
88. Teapot and cover, landscapes and groups of figures, fashion Louis XV., printed in black.
89. Plate, centre printed, landscape, classical ruins and figures, sprigs of flowers and fruit on border, brown.
90. Dove seated on its nest, compotiere.
91. Oblong flower-pot, landscape and figure blue.
- 92, 93. Stone-ware jugs. Period of George I. Hard glazed, with blue pattern, moulded and lettered G. R.

ROCKINGHAM WARE.

94. Egg cup, brown glaze.

SWANSEA.

95. Earthenware mug, vine landscape printed in colours, view of Swansea.

STAFFORDSHIRE RED WARE.

96. Saucer, red ware, ornaments on bottom, musical instruments and sprigs in relief.
97. Small sauce-ladle, red terra cotta ware.
98. A pail-shaped cup, red ware.

HARD STONEWARE—OLD WEDGEWOOD WARE.

- 1, 2. Two oval dishes, oldest Queensware, by Wedgwood, cream yellow glaze, black edge-line, centre branch of bittersweet (1), branch of fancy rose and rib-grass (2).
3. Plate, purple edge, crest eagle, purple, motto—"Multa tuli fecique."
4. Plate, border of musical instruments, centre music and words of Non nobis Domine, printed in black.
5. Plate, border of gold, with scroll and grapes, crest, goat, in colours.
6. Plate, border red, white, and blue lines, centre head printed in red, Captain Churchill, 1789.
7. Plate, crest, horse's head, motto, "Nil time," red line on edge.
8. Plate, edge red and black lines, crest, chained bloodhound, in colours.
9. Saucer, white, with blue flowers.
10. Small plate, edge moulded in lines, yellow cane ware.
11. Plate, yellow cane ware, lined with white enamel.

Number.

12. Oval dish, basket-work pattern in relief, open-work border, blue ground, with rich ornaments in white relief; on base, wreaths and festoons of flowers and honeysuckles; on vase, triumphant Bacchanalian procession of male and female figures; on cover sprigs and perforations.
- 13 to 16. Sauce bowl, with circular stand and cover, and two oblong trays of white ware, very richly decorated with flowers and foliage, in colours and gilding.
- 17, 18. Two small jugs, covered with brown scale pattern, with bunches of flowers, in colours and gilding.
- 19, 20, 21. One large and two smaller vases, ovate, flat-mouthed, red body, glazed white ware, rich flowers, birds, and butterflies in blue and gold, white handles and lip, with blue and gold hands.
22. Small flower or match holder, yellow cane ware, ovate pointed pattern, blue enamel and yellow diamond chequers.
23. Fine bust of Admiral de Ruyter, black jasper ware.
24. Sugar-bowl and cover, black jasper ware, ornaments in red wreaths of flowers in fine relief.
25. Plate, black jasper ware, border rich wreath of flowers moulded in relief, red.
26. Milk jug, black ware, border of scroll lines, in red and white at rim.
- 27 to 30. Two candlesticks and two cylinder supports, very rich classical design, panels black, ground separated by foliage and honeysuckle ornaments in relief, with medallion, groups of figures in white representing sacrifices, &c.
- 31 to 33. One large and two smaller vases, in red ware, classical forms with figures in black lustre, after Etruscan designs, and honeysuckle ornament.
- 34, 35. Basket and circular stand, blue and white ware, pattern basket-work in relief.
36. Oval bread and butter dish, blue ground, border leaves in white, basket rim in white and blue.
37. Cream jug, blue ground, white leaves round foot, cameo figures of children playing round body.
- 38, 39. Two hexagonal-shaped small vases, red body, black classical figures and ornaments in relief, modern.
40. Large vase, Etruscan form, black ground, pattern honeysuckle and scroll ornaments in red, modern.
41. Large vase, Etruscan form, red ground, figures in black and white round body, on base and neck classical ornaments in black.
42. Black and red imitation Etruscan two-handled vase, painted with figure of bearded Bacchus, red and white, height $11\frac{1}{2}$ inches.

Number.

43. Black jasper vase and cover, medallion of three female figures in relief, handles female heads with Egyptian head-dress.
44. Large flower vase, with cover and stand (modern).

MEDIÆVAL ITALIAN EARTHENWARE, TERMED MAJOLICA.

1. Majolica Plateau, coarse ware, with male figure of warrior in plate armour in centre. Portrait.
2. Majolica Plateau in coarse Syrafito ware, with the armorial bearings of the Medici family in the centre.
3. Spezeria vase, or apothecary's jar for holding medicines, with armorial bearings of cross and laurels, with crown in blue and yellow.
4. Jug, with handle, decorated with bunches of leaves and flowers, in colours.
5. Majolica oil and vinegar stand, marked olio and axido in dark blue on gray ground.
6. Ovoid Majolica drug-pot, with representation in colours of Christ healing the blind.
7. Fragment of enamelled blue and yellow tile. Style, Azulejo of the Arabs.
8. Fine Majolica dish, representing landscape with nymphs changed into trees, with fauns expressing grief. On back—"Loro et Driope nimpe mutata in albori in lor nomi."
9. Majolica plate, two pieces broken from edge. Landscape, with Cupid escaping from a nymph, persons bathing. The colouring of this plate is very fine.
10. Majolica portrait plate, with young female in costume of the fifteenth century, with ribbon, bearing name Bartolomea.
11. Majolica plate, one foot broken. Landscape with figures, representing a satyr approaching a tent, the curtain of which he raises.
12. Majolica plate. Landscape and figures representing triumph of Apollo over Marsyas. Apollo plays on the fiddle to the admiring shepherds, while Marsyas is being flayed and changed into a river. On back—"Il Marsia mutato in fiume."
13. Majolica plate, with recumbent female figure, landscape, and tent.
14. Small plate. Venus breaking Cupid's bow, Cupid in tears. On edge Cupids and heads.
15. Small plate. Countrywoman and child. On edge Cupids and heads.

FRENCH EARTHENWARE.

FAÏENCE.

Number.

16. Old French Faïence barber's shaving-dish, probably made at Nevers, illustrating the introduction of the Majolica colours, blue and yellow, into France, with adoption of fine patterns in flowers, instead of the Italian style of portraits and classical scenes.
17. Jug with handle, in Faïence de Nevers, similar style and pattern to No. 16.
18. Bowl in earthenware of Rouen, arabesque style and flowers, coarse.
19. } Two round dishes of old Rouen earthenware, fluted pattern,
20. } fancy design of flowers and arabesques.
21. Tea-pot or ewer in brown-glazed Avignon wares, with ornaments in relief. Heads and architectural foliage, drab and green.
22. Plaque bas-relief, Raphael's Madonna della Sedia, stoneware, with blue-glaze surface, producing shading by depth.

FRENCH ENAMELLED EARTHENWARE—PALLISSY WARE.

23. Plaque of enamelled Pallissy ware, representing Esther before King Ahasuerus.
24. Salt-cellar, Pallissy ware, grotesque design. Green frog riding a perch, and bearing a pearly nautilus shell.

OLD FLEMISH, GERMAN, AND DUTCH STONEWARE.

25. Very fine basin, on foot, of Flemish yellow ware, with medallion ornaments in relief; centre representing the Lord's Supper, and round inside twelve scenes of the Passion; on the outside, sixteen medallions, representing heads of popes, emperors, and knights, Scriptural subjects, and grotesque masks of animal's heads, about 1550.
26. Jug, brown stoneware, with handle; round body, four compartments, with coats of arms; below, inscription in old Flemish, descriptive of same, with date 1584.
27. Stoneware kannikin, with pewter cover; three medallions in relief, two with figures of Rex Davit holding his harp, in centre medallion of Judith with head of Holofernes.
28. Stoneware kan, old Flemish yellow ware, very fine. Three oblong medallions in relief; centre figure of warrior with sword and shield, and legend, "Gladius Domini et Gideon." An imperial crown above and below the double-headed eagle; at right hand a similar medallion, with warrior and legend "Josue;" at left hand, a female in dress of period, stabbing herself, legend, "Lucretia," date 1577.

Number.

29. Old German grey stoneware inkstand, with blue glaze; pattern, openwork relief, with birds.
30. Old German Apostle's jug or becker; brown ware and glaze. Figures of the twelve Apostles round body in bold relief and in colours; round bottom edge, legend, "Für Speiss und Trank dem Geber Dank," date 1706.
31. Small jug, German earthenware; decoration, convolvulus stem and leaves, twining in bold relief.
32. Soap-box, enamel glazed white German ware pattern; foliage and flowers.
33. Vinegar and spice stand, same ware, red sprigs, and figures of Indian with fan and Chinese with pipe.
34. Plate, openwork border; on centre, full-blown red rose with leaves.

The above three articles are probably of Frankenthal; 33 and 34 are marked H, and numbered. The red colour used is characteristic.

35. Ornamental form of lady's shoe, in old delft ware; rich blue and white flowers; date and initials, E. R, 1707.
36. Old delft two-handled pot and cover; pattern, fancy flower in red and blue, on white ground.
37. Old delft compotiere, in white and blue, with Chinese interior and figures.
38. Delftware small jug; grotesque baboon sitting on rock, and drinking from small jug forming spout.
39. Old delft heart-shaped pen-and-ink holder; design, flowers and scrolls, white and blue.
40. Very fine large round dish, old delft ware, enamelled in colours. In centre, Venus, with Cupids shooting arrows, and doves on clouds; rich colours and gold; border, scrolls in blue, red, and gold.
41. Large round dish, old enamelled delft ware, companion to No. 40. Centre design, Europa carried off by Jupiter under the form of a bull; landscape, with city and volcanic mountains; peasants and women.

MODERN GERMAN, RUSSIAN, AND DUTCH EARTHENWARE.

42. } Two small flower-pots, brown earthenware, modern Ger-
43. } man.
44. Small teapot, red earthenware, from Tetschen, Bohemia.
45. Ornamental flower vase, common German brown ware, with gilding.
46. Bowl, blue and white delft ware, made at Riga, Russia; landscape, with water and ships.
47. Plate, delft ware, made at Riga; brown geometrical pattern, with flower centre.

SUNDRY AFRICAN, INDIAN, AMERICAN, AND AUSTRALIAN EARTHENWARE.

Number.

- { Egyptian sepulchral mummy figures, made of a loose sandy paste, with a thick enamel glaze, blue-coloured by copper.
 51. These figures, which are usually sold by the Arabs to
 52. travellers, are largely imitated in Birmingham, and ex-
 53. ported to Egypt, where they are deposited in the Pyra-
 54. mids, to be subsequently discovered. In the imitations
 the blue colour is usually produced by cobalt and oxide
 of tin.
 55. Indo-Chinese grotesque group: mandarin and lion, or kylin.
 56. Group of Hindoo figures: artisans at their trades.
 57. Earthenware plate, with enamel glaze and conventional
 flower and leaf pattern in red and green, Indian.
 58. Black ware bottle, with varnish glaze, silver filigree pattern,
 Indian.
 59. Saucer, porous stoneware, with thick salt glaze and blue
 flower pattern, Persian, rudely made.
 60.)
 61. { Bottle and three mugs, two with handles, earthenware, with
 62. { green glaze, from Tunis.
 63.)
 64. { Hour-glass-shaped vessels of earthenware, with rude white
 65. { and brown patterns, used by the native tribes of Guiana,
 South America.
 66. Earthenware pot, used by the natives of Guiana.
 67. Double bottle, with grotesque Aztec head, red ware, with
 black pattern, from Mexico.
 68. Pickle-jar, from Hobart Town, Australia.
 69. Group of ripe plantain fruit, modelled in clay (terra cotta).
 70. Group of three cashew nuts, modelled in terra cotta, Madras.
 71.)
 72. { Pomegranates, in painted terra cotta.
 73. Shaddock, modelled in painted terra cotta.
 74. Cashew nut, modelled in terra cotta.
 75. Lemon, modelled in terra cotta and painted, Madras.
 76. Guava ripe fruit, modelled in painted terra cotta.
 77. Group of two custard apples, ripe and unripe, modelled in
 terra cotta.
 78. Custard apple, in painted terra cotta, Madras.
 79. Bunch of green grapes, modelled in painted terra cotta,
 Madras.
 80. Guava, unripe green, in terra cotta.
 81. Cucumber, modelled in painted terra cotta, Madras.
 82. Globular bowl, with perforated casing in black lustred ware
 and gilding, from Ahmedabad.

Number.

83. }
 84. } Five small plates, or salvers, in lustrous black ware, orna-
 85. } mental flower and scroll patterns, coarsely scratched;
 86. } edges of two scalloped.
 87. }
 88. Conical cover of vase, black lustrous ware, Bengal.
 89. Wide-mouthed small pot, black lustrous ware, Ahmedabad.
 90. Small cylindrical pot, with domed cover, black lustrous
 ware, from Bengal.
 91. Tray, or coaster, small, circular, deep, straight rim, scroll
 pattern in dull black lines on lustrous ground, Bengal.
 92. }
 93. } Two yellow-glazed earthenware (pickle) jars, Madras.
 94. Black-glazed, wide-mouthed, round-bottomed pot, from
 Nepaul.
 95. Large jar, with cover, black-glazed ware, Nepaul.
 96. Large brown-glazed vessel, with narrow mouth broken,
 round, thin bottom for exposure to fire, Nepaul.
 97. Unglazed pot, set in basket of plantain leaves, with long
 handles, ornamentally plaited, and set with plates of
 tale under open-work plaiting; marked, charcoal-burner,
 Cachar.

The above, 69 to 97, were presented by the Right Hon. the Secretary of
 State for India.

HISTORICAL COLLECTION OF PORCELAIN.

EUROPEAN AND ORIENTAL.

ENGLISH PORCELAIN.

OLD WORCESTER PORCELAIN.

Number.

1. } Coarse-ware plates, moulded basket-work rim ; deep blue
2. } line on edge, and bunch of flowers in centre, marked W.
3. }
4. } Dessert or compot dishes, similar ware to former ; moulded
5. } rim, deep blue edge, and scattered flowers on body ; cres-
6. } cent mark.
7. } Two flower-stands, massive, fine paste, richly moulded and
8. } gilt ; deep blue, with bunches of flowers in colours on
9. } white ground ; mandarin mark.
9. Circular dish, very fine ; one cross band in blue and gold ;
butterflies in centre, and bunches of flowers on sides,
natural colours ; mandarin mark.
10. } Two ovate scent jars, deep blue ground ; white panels, with
11. } very fine bunches of flowers, natural colours ; crescent
mark.
12. Scent or flower jar, wide-mouthed ; blue ground, richly gilt ;
white panels, with conventional forms of peacocks or
pheasants, and sunflowers in Chinese style ; mark, the
mandarin square.
13. { Bowl, with salver and cover ; bands of deep blue, with cir-
14. { cular disks of white and red rays ; interspaces white,
with bunches of flowers in colours ; Chinese style ; imi-
tation of the camelia pattern popular in Japan, and shown
in No. 18 ; mandarin mark.
15. } Tea-cup, saucer, and coffee-cup, similar to above ; same
16. } mark.
17. }
18. Small Japanese tea-cup ; to illustrate the original design the
above Worcester specimens (13 to 17) were intended to
imitate.
19. { Bowl, tea-cup, and saucer, of white ware, with gold flowers ;
20. { marked with cross-swords and handle ; intended to repre-
21. { sent a foreign mark ; Tournay or Dresden ; described by
Maryatt as unknown.
22. Tea-pot, white, with blue hand and wavescrolls in gold ;
marked with word *Flight* (italics).
23. Coffee-cup, same pattern as 22, marked with crescent.

Number.

24. Tea-pot, white, with blue flowers and Chinese landscape; mark W; same as 1, 2, 3; fine ware.
25. Small ewer, white, with black printed landscapes and figures; no mark.
26. Flacon, with stopper; sprigs in enamel green and colours; no mark.
27. Cup, white, with Chinese landscape and figures in blue; crescent mark.
28. { Cup and saucer, white, moulded with blue flowers; mark,
a cipher moulding A or F; one of those described by
29. { Maryatt as unknown.
30. Small cup, white, with blue flowers; Chinese style; mark, δ , very unusual.
31. Small jug, white, gold edge; bunches of flowers, natural colours; no mark.
32. { Cup and saucer, blue bands, with white scrolls and gilding;
interspaces white, with red scrolls, nearly vertical; man-
33. { darin mark.
34. Jug, white, moulded with foliage in large leaves; no mark.
35. Set of three evaporating capsules, for chemical use; modern.
36. Small jug, of modern porcelain, made by Kerr and Sons, with filigree outer casing, richly gilt and jewelled; no mark.

SHROPSHIRE PORCELAIN.

37. Tea-pot, white, with blue and gold; flower sprigs; mark, S.
38. Plate, white, with blue and gold rim, and flowers in centre; mark, S.
39. { Cup and saucer, blue and white; Chinese willow pattern,
with gold lines; mark, crescent on cup, cipher on saucer.
40. { See 27, 28, Worcester.
41. Small compotiere, white and blue flowers; crescent mark, evidently same ware as Nos. 4, 5, 6, Worcester, but named Shropshire by department.
42. Cup, white, with blue and gold rim and sprigs of flowers; marked S; matches 38 and 44.
43. Cup, white, with blue ovals, and gold stars, and festoons; mark, S.
44. Cup, white, blue, and gold; mark, S. See 38 and 42.
45. Ewer on three feet; black Manganese ware, with gilding painted in oil at Caughley, Shropshire.

BOW PORCELAIN.

46. Leaf-shaped dish, with flowers and birds, red, blue, and gold; Indian style; no mark.
47. Flacon, with stopper; pale yellow, with coloured sprigs and panels white, with landscapes purple; no mark.
48. { Two sauce-boats, large and small, white, with flower sprigs
and butterflies; no mark.
49. {
50. Saucer, same design and style as 46; no mark.

Number.

51. Tea-pot and cover, small, white; embossed pattern, with flower sprigs and butterflies in colours.
52. Ewer, white, small, finely embossed, supported on pair of goats, couchant; handle, oak branch; on front, bunch of flowers, with bee in high relief; characteristic. A very rare and beautiful specimen, similar to that figured and described by Maryatt; mark on bottom, the triangle or delta Δ .
53. Ewer, fine white ornaments in high relief; wreath of rose stems round base; flowers and scroll-work at handle; mark, the Δ , or triangle of Bow.

CHELSEA AND DERBY.

54. Plate, white, with flowers in green and gold edging; mark, D and anchor.
55. Tea-pot, ovoid, white, embossed with flowers and foliage in colours; no mark.
56. } Two butter-boats, in form of rolled leaf, embossed with
57. } flowers in colours; no mark.
58. Flat scent-bottle, trefoil shape, green, with medallions and heads, man and woman, natural, on brown ground and gold ornaments; scroll handles; base, quadrilateral, with embossed rams' heads, and wreaths gilt; the dab marks on bottom of base.
59. Flower-pot, white and gold, small, with bouquet of moulded flowers in high natural relief and natural colours; dab mark on base.
60. Large vase or bowl, on foot; deep blue, with white mouldings, and panels with vases and garlands of flowers in colours, and gold vine wreaths; dab marks on base.
61. Group of figures; Amphitrite or Venus and Cupid seated on dolphin, with shell-fish and sea-weeds; dab marks on base.
62. Neptune, with trident and dolphin, on rock, with groups of shells, sea-weeds, and corals; match of 61, in natural colours; dab marks.
63. Figure of country girl with basket of eggs and apron full of flowers; attached flowering shrubs, natural colours; dab marks on base.
64. Figure of Sir John Falstaff, in colours; usual dress; dab marks.
65. Figure of Britannia, with lion and warlike instruments and flags; dab marks on base.
66. Figure of a warrior in modern costume (1760?), probably the Duke of Cumberland, who was a patron of the Chelsea Porcelain Works. A naked child at his feet holds a shield with a negro's head. Dab marks on base.
67. A warrior, in Roman military costume, with shield, &c., on square pedestal, embossed; no mark.

Number.

68. Figure of old man, in classical dress, with cloak; colours; dab marks on base.
69. } Two-handled cup, with cover and saucer; blue flower on
70. } white ground, and gilt edge; old Derbyshire; no mark.
71. } Plate, richly decorated; lavender ground, and gilt scroll
border. Centre, a tableau, in colours, from Shakspeare's
"King Henry V." Fluellen makes Pistol eat the leek.
On back, descriptive extract from play. Mark, crown and
D, with cross-lines. Old Derbyshire.
72. } Plate, richly ornamented; green ground, with gilt scroll
edge. Centre, a tableau of the balcony scene from
Shakspeare's "Romeo and Juliet," in colours. On back,
descriptive extract from play. Mark, crown, D, and
cross-lines. Old Derbyshire.
73. } A jug, barrel-shaped; white ground, with flowers, in colours;
no mark. Chelsea or Derby.
74. } Plate, white ground, with scrolls embossed and gilt; birds
and flowers, in natural colours; glaze soft, much cracked;
mark, golden anchor, with support point marks. Chelsea.
75. } Small tea-pot, ribbed; wire handle; white ground, with
gold lines; birds and flowers, in natural colours. Chel-
sea or old Staffordshire?
76. } Stand salver on tripod, white ground, with gold lines and
wreaths; sprigs (Bourbon?) of blue flowers and gold;
mark, crown and D, with cross-lines. Old Derbyshire.
77. } Ecuelle, or fruit salver; white ground, diapered with roses,
with gilding on edges embossed. Old Derbyshire. Usual
crown and D mark.
78. } Dessert plate, same pattern as 77.
79. } Fruit dish, or ecuelle; represents a cabbage leaf, in colours,
with butterflies, caterpillars, wasps, and lady birds,
natural colours; mark, anchor in red. Chelsea.
80. } Compotiere, or butter-pot, with cover and saucer; white
ground, with gold lines; wreaths and sprigs of flowers,
81. } in blue and green (Bourbon sprig). Old Derbyshire.
Usual mark.
82. } Cup and saucer, white, with deep blue and gold margin.
83. } Old Derbyshire. Usual mark, in purple.
84. } Cup and saucer, very fine thin body, white ground, with
bouquets of flowers in natural colours. Old Chelsea.
85. } Mark, anchor in red.
86. } Two coffee-cups, same set, white fluted body, with gilt edge
and festoons of flowers in colours. Old Chelsea. Derby
87. } mark D, with cross, anchor in gold.
88. } Cup, white ground, with insects in colours. Old Derby.
Usual mark, purple.
89. } Oval compotiere, or bracket salver, embossed, white ground,
painted with insects and flowers; handles rising from
bunches of coloured flowers in high relief. Old Chelsea.
Red anchor mark.

Number.

90. } Two pastile or perfume vases, richly moulded and gilt;
 91. } scroll ornaments in colours; 91 broken. Old Derby.
 91. } Usual mark, purple.
92. Large cup, ribbed crenate on edge; landscapes, flowers, and insects in purple; printed design. Chelsea. No mark.
93. } Two Chelsea cups, small; no mark; ribbed and crenate on
 94. } edge; pattern in colours; Chinese design, flowers and
 94. } animals; no mark.
95. Cup, white ground, ribbed gilt edge; festoons of flowers in green. Chelsea. Derby mark, D and cross, anchor in gold.
96. Vase and cover, white ground; rose branch, with flowers, and sprig of centaury in low relief and colours. Chelsea. No mark.
96. *bis*. Fine group in Chelsea porcelain. Dab marks. Time clipping the wings of Cupid. Presented by William P. Pike, esq., for Colonel L. Smith O'Connor, c.B.

SWANSEA, SPODE, AND SUNDRY OLD ENGLISH PORCELAINS.

97. } Cup and saucer, embossed basket-work border, white ground,
 98. } bunches of flowers in lavender; mark, cross + (Old
 98. } English?), S and A.D. The paste and mark resembles
 98. } that given by Maryatt for Bristol.
99. } Cup and saucer, white ground, with gold lines, green
 100. } wreaths, and festoons of laurel or myrtle in flower;
 100. } mark, a cross +, same as last objects. From the paste
 100. } and character, this is most probably Bristol.
101. } Cup and saucer, white ground, with gold edge and centre,
 102. } fluted; mark, Swansea, in red letters on back.
103. } Two compotieres or fruit dishes of stone Chinaware,
 104. } moulded with pattern of Chinese style; flowers and
 104. } landscape in gold and colours. Spode.
105. } Sauce or sugar basin, with cover and stand, oval, same
 106. } design and set as last. Spode.
107. Large fruit dish, on foot, with moulded handle ends, of same set and design as above.

The above five objects have on base the trade mark printed (Spode) in a square mandarin cypher.

108. Coffee-cup, blue ware, Chinese landscape pattern; mark, *Spode* on base.
109. Tray, mounted with ormolu rim and handle; ground, green leaves with veins, in gold and crimson rays from gilt centre; base white, with mark, *Spode*, in red.
110. Cup or basin, white ground, ribbed with bunches of flowers, in colours, in Chinese style. S & A. Make unknown, probably Chelsea.
111. } Cup and saucer, white ground, gilt edges, painted with
 112. } Cupids with flowers and books; make unknown. S & A.

GERMAN PORCELAIN.

A.—DRESDEN (MEISSEN).

Number.

1. Bowl, mounted in ormolu, with paintings of Perseus and Medusa and Apollo. Mark, Marcolini period.
2. Plate, with figures of goldfinches and insects. King's period mark.
3. Plate, flowers in blue. Mark, Höroldt's period? Modern?
4. Plate, green rim, with shepherd and lambs. Mark, Royal period.
5. Plate, blue du Roi, with landscape and figures. Ordinary mark.
6. } Oval brooches, with figures of angels from Madonna de San Sisto, by Raphael. Modern.
7. }
8. Small white compotiere or sauce cup. Royal mark. Heart-shaped flowers in relief. 2913.
9. Saucer, brown ground, outside flowers in purple. Ordinary mark. Department 3901.
10. Saucer, with river scene, in black. Ordinary mark.
11. } Cup, with cover, and saucer, Rose du Barri, with landscape and figures richly painted. Ordinary mark.
12. }
13. } Cup and saucer, pastoral subject, in gilt medallions. Marcolini.
14. }
15. } Cup and saucer, painted with fruit, flowers, and insects. Mark, Höroldt's.
16. }
17. } Cup and saucer, painted in fruit, in buff pattern. Mark, ordinary.
18. }
19. } Cup and saucer, painted with fruit and insects, full colours.
20. }
21. Oval compotiere, painted in flowers. Ordinary mark.
22. Oval tray, richly gilt, and painted with landscape.
23. Deep oval porcelain dish, painted with flowers, and embossed border. Period of mark, royal.
24. } Cup and saucer, richly gilt, and painted landscape and figures. Usual mark.
25. }
26. Cup, yellow ground landscapes and figures, in medallion. Oldest date. Caduceus mark.
27. Deep circular dish, painted in flowers, large. Ordinary mark.
28. Salad bowl, circular, painted with flowers.
29. } Pair of globes, terrestrial and celestial, with circles. First period of Swords mark.
30. }
31. Small vase with handle, and cameo of blue ground, with two profiles in white relief.
32. Small saltcellar, painted with figure subjects.
33. Trefoil-shaped basket with raised handles, painted with birds and insects. Royal period mark.

Number.

34. } Figure of peasant seated holding bunch of grapes.
 35. }
 36. Cream-ewer, yellow ground, painted with landscapes.
 37. Cup and cover, painted with Wattean subjects. Mark cut through and gilt. Paintings not done at Dresden.
 38. Coffee cup, old white Böttcher ware pattern, figures in relief. Grotesque subjects.
 39. Coffee-pot, red glazed Böttcher ware, silver festoon decorations.
 40. Red teapot, Böttcher or Elers. From S. and A. Department.
 41. Ditto smaller. Ditto.
 42. Plaque, painted, with head of Christ, after Guido's Ecce Homo, by Pectz of Dresden. Manufactured by Heinrich Brucker. Dresden.
 { Circular salver with jug and cover, very richly gilt and painted. Central landscapes in colours and surrounding medallion landscapes in pink. Watteau subjects of river and coast scenery, with castles and ships. Marks, crossed swords on jug and F on salver, in blue, with \mathcal{R} -12, in gold, on both. From S. and A. Department.
43. }
 44. }

B.—HÖCHST PORCELAIN.

45. Plate, pink rim, painted with flowers on rim, and classical picture of Perseus and Andromeda in centre. Mark, blue wheel.
 46. Large oblong salver, painted with baskets of fruit and flowers. Blue wheel.
 47. } Cup and saucer, painted with landscape and fruit. Red
 48. } wheel.
 49. Milk jug, painted with landscape and fruit: broken. Red wheel.
 50. Milk jug, Chinese figures and insects on white ground.
 51. Milk ewer, flower on white paste. Mark, red wheel.
 52. Plate, with flowers, white, embossed in relief, and flowers painted in purple. Mark, blue wheel and crown.

C.—BERLIN PORCELAIN.

53. Richly gilt and painted plate. Metzen and his wife. Interior from picture in Dresden gallery. Modern eagle mark.
 54. } Cup and saucer, rich royal blue, finely painted, with
 55. } classical figures in cameo. Sceptre mark.
 56. } Cup and saucer, white ground, painted landscapes.
 57. } Sceptre.
 58. Lithophane, white, broken.
 59. Lithophane, girl praying, coloured. Modern.
 60. Evaporating dishes, capsules and crucibles, chemical apparatus. Modern.
 61. Bust of Göethe. Biscuit porcelain. Modern.

Number.

62. Plate, painted with wild mallard, Magdeburgh china. Modern.
 63. Pipe-head, painted with death of Poniatowski.
 64. Pipe-head, painted in wood pattern with landscape.
 65. Large ovate vase, blue, painted in Chinese style.
 66. Globular teapot, broken, painted with birds. Sceptre.
 67. Deep plate, raised border, classical figures in relief, and cameo with figure in centre. Sceptre mark.
 68. Teacup, white and painted flowers. Sceptre.
 69. Lithophane, white, with coloured glass framing. Italian peasant woman.
 70. Lithophane, coloured. Madonna della Sedia, by Raphael.

D.—FÜRSTENBERG.

67. }
 68. }
 69. } Dejeuner service of two cups and saucers, cream ewer,
 70. } coffee-pot, and large circular salver, painted with
 71. } flowers, in groups and festoons. Marked letter F.
 72. }
 73. }
 74. } Group of figures, modern costumes, gentleman and lady.
 75. } { Salver and jug, white opaque ware, simple fluted and
 76. } { basket-work moulding, gilt edges. Pattern, sprigs
 of flowers in purple pink, printed. Mark, F.

E.—WALLENDORFF, SAXE-COBURG.

76. }
 77. }
 78. } Dejeuner service, consisting of two cups and saucers,
 79. } coffee-pot, sugar bowl and cover, milk ewer, and
 80. } large square salver, white ground, decorated with
 81. } garlands and arabesques, painting and gilding.
 82. } Mark, W.
 83. }
 84. } Saucer, presented by S. and A. Department.

LIMHACH THURINGIER.

85. } Cup and saucer, white, with linear arabesque design, in
 86. } deep blue. Trefoil mark.
 87. } Small cup and cover, painted with flowers.

RUDOLSTADH.

88. Small coffee-pot, painted with pastoral medallions.

ARNSTADT IN GOTH.

89. Oval plateau, with two raised handles, painted with flowers.
 90. Chocolate cup and saucer, white ware, slightly moulded in foliage, made by Henneberg and Co., in Gotha. Modern.

F.—VIENNA.

Number.

91. } Cup and saucer, yellow ground, landscapes in medallions.
 92. }
 93. } Oblong salver, with raised edges and handles, painted with
 bouquets of flowers.
 94. Plate, set in ormolu mounting, with handles, and birds,
 painted with scene of tents and hussar.
 95. Small tazza, on three legs, and handle, rose in centre.

G.—FRANKENTHAL, PALATINATE.

96. } Two fruit or comport dishes, in shape of vine leaves,
 97. } white, with gilt edges, and painted with flowers.
 98. Sauce boat, with richly moulded and gilt handles and
 spout, in serpents, painted with landscapes and birds.
 99. Oval tray, matching 98, with embossed flowers in white
 ground, and paintings of landscapes, birds, and flowers.

LUDRIGSBURGH—KRONENBURGH.

100. Teapot, embossed, scale pattern, painted with flowers.
 101. } Milk jug of same set, with cup and saucer to match.
 102. } Four pieces in set.
 103. }
 104. Saucer, from Department of Science and Art.
 105. Oval-shaped bottle, grounded with ornaments in purple.
 Landscape in colours on white ground on front. Ger-
 man porcelain. From Science and Art Department.

HOLLAND PORCELAIN.**A.—HAGUE.**

1. Scent jar and cover, square, painted with flowers and
 medallion, pink landscapes.
 2. }
 3. } Cup and saucer, white ground, painted with flowers.
 4. Square tray, with raised edges, pink, and painted garlands
 of flowers.

B.—AMSTERDAM.

5. } Large oval bowl, with open-work edges, gilt, on white
 6. } ground, with garlands and sprigs of flowers in blue
 and green; with oval tray in similar style.
 7. }
 8. } Cup and saucer, white ground, painted in flowers.
 9. }
 10. } Cup and saucer, painted with birds.
 11. Cup, painted with flowers.

Number.

12. Triangular shaped pot, and cover, with figures in Sepia tint.
13. Sugar pot, and cover, floriated ornaments in blue and gold.
14. Plate, gilt border, with sprigs of coloured flowers.

DENMARK PORCELAIN.

COPENHAGEN.

1. Plate, with open-work gilt rim, and painted fruit centre. Broken.
2. } Cup and saucer, painted with flowers. Cracked.
3. }
4. Bass-relief medallion, allegorical figure of the seasons of the year, with circle of zodiac signs.
5. Bass-relief medallion, allegorical figures of Wisdom, Experience, and Youth.
6. Statuette of the Redeemer.
7. Statuette of female cupbearer draped.
8. Statuette group of Hercules and Omphale.

RUSSIAN PORCELAIN.

ST. PETERSBURGH.

1. Figure of boy with goose.

FRENCH PORCELAIN.

A.—SEVRES PORCELAIN.

1. Plate of old Sevres, bleu du Roi lines, with rose sprigs.
2. Plate, white, with groups of flowers in mat gold.
3. } Chocolate cup and saucer, white, with bunches of purple
4. } pink flowers, edges gilt.
5. Mug, of same design.
6. } Cup and saucer, of a very rich pattern, green, white, and
7. } gold, with bunches of flowers.
8. Cream-ewer, on feet, with very rich design in gold and colours. Imitation of Chinese pleasure boat, trees, and landscape.
9. } Cup and saucer, blue, gold, and white design, with sprigs of
10. } natural coloured flowers.
11. Egg-cup, coloured flowered pattern.
12. } Small fancy cups, white polygonal, with groups of coloured
13. } roses and other flowers.

Number.

14. Chocolate cup, very rich design, gilt, with garland of roses and other flowers finely painted. Handle broken.
15. Very small cream-ewer, deep bleu du Roi and gold.
16. Large flat cup, green, white, and gold, rich scroll pattern, with bunches of flowers.
17. } Cup and saucer, rich deep bleu du Roi and heavy gold
18. } pattern. On the cup, landscape and boy fishing.
19. } Two vases of modern soft paste Sevre porcelain, purchased
20. } from Exhibition of Manufactures at Dublin, in 1853 ;
21. } white, with gold edge, and spiral wreaths of small
22. } roses, flowers, and leaves.
23. } Cup and saucer, of rich deep bleu du Roi and gold, with
24. } pattern of classical objects of music and war.
25. } Two plates, same pattern, but unequal in depth of colour.
26. } Blue scroll and bunches of coloured flowers.
27. } Two-handled cup and cover, white, edges gilt. Pattern
28. } bunches of flowers in colours. Green mark.
29. } Shallow dish or large saucer, white, with gold and bunches
30. } of flowers. Belongs to 25.
31. } Porcelain plaques, painted in flowers for decoration of fur-
32. } niture.

B.—PORCELAIN DE LA COURTILLE.

29. Ink and pen stand, white with gold, and small sprigs of blue polygala, known as the Bourbon sprigs.
30. Flask cooler or flower pot, white, with blue sprigs or branches.
31. } Cup, saucer, and small coffee-pot, white, with bands of pink
32. } and gold, garlands and festoons of flowers in colours.
33. }
34. Plate, with groups of birds, one large in centre, and four small round edge.
35. } Two plates, white, gold edges. Bunches of flowers in
36. } colours.
- 36 (bis). Large oval dish, edge moulded and gilt. Painted with bunches of flowers in colours.

C.—PORCELAIN DE LA REINE.

(MARIE ANTOINETTE.)

37. Pen and ink stand, one central case, white and gold lines, small Bourbon sprigs in colours.
38. Pen-and-ink stand with two cups, white, with gold lines and small Bourbon sprigs.
39. Saucer, white, with rich gold, fine pattern. Blue waves, with ovals and garlands in colours, gold sprigs in centre.
40. }
41. } Two cups and saucers, white and gold, with large sprigs,
42. } Bourbon design.
43. }

D.—PORCELAIN CLIGNANCOURT.

Number.

44. Cream jug, white and gold, with bunches of flowers in colours.
 45. } Two saucers, white, with rich gold edgings, scrolls and
 46. } sprigs, and bunches of flowers in colours.

E.—PORCELAIN D'ANGOULEME.

47. }
 48. } Two Saucers, in white and gold, with large Bourbon sprigs.

F.—PORCELAIN DE CHANTILLY.

49. Small oval fluted basin, soft body and glaze. Pattern groups of flowers in imitation of Chinese style.

SUNDRY OTHER FRENCH PORCELAINS.

50. Porcelain plaque, with Cupid in pink, mounted in gold for a brooch.
 51. Inkstand in shape of shoe, modern, Paris.
 52. Set of capsules and crucibles for chemical use, made at Bayeux.
 53. { Chocolate cup, with stand, white and gold, with garlands
 54. { and bunches of flowers in colours. Marked P, with im-
 perfectly formed crown, not given by Marryatt or Brog-
 niart. Probably "*Porcelain de Monsieur*." Soft part,
 modern.
 55. Two-handed chocolate cups, blue and green wreaths, with bell-shaped flowers on white. Purchased from Department of Science and Art.
 56. Cup and saucer, white, embossed. Scale pattern. St. Cloud. Science and Art Department.

BELGIAN PORCELAIN, TOURNAI.

1. Plate, soft body, and glaze, white, gold edge. Pattern pink. Bunches of flowers on edge, landscape in centre. Broken and repaired.
 2. Bowl, white reeded moulding. Linear pattern, with flower in blue. Mark in blue.
 3. }
 4. } Cup and saucer, similar in material and pattern to No. 2.

ITALIAN PORCELAIN.

NAPLES—CAPO DI MONTE.

Number.

1. Saucer, white and gold, with green band. Mark, N and crown.
2. Saucer, white and gold. Countrywoman and little girl in colours; on reverse, del Paese di Gallo de Prato.
3. } Sugar-bowl and cover, with two cups and saucers, white
4. } and gold, very richly ornamented with embossed figures
5. } in natural colours, with trees in high relief representing
6. } classical subjects, festival processions, &c.; red coral
7. } handle on cover of bowl.
8. }

VENICE.

9. Plate, in white, with gold edge, and clusters of flowers in natural colours. Mark, anchor.

PORTUGAL, OPORTO.

1. } Cup and saucer, white and gold, with landscape printed in
2. } black on bottom. Fabrica de Porcelana de Verreira
3. } Pinto e Filhos. Vista allegre em Portugal Parte
4. } d'Este.

CHINESE AND INDIAN EARTHENWARE AND PORCELAIN.

1. Brown ware plate or salver, with Chinese characters.
2. Teapot, with Chinese inscriptions, very fine brown ware.
3. Small teapot, Chinese, ordinary brown ware.
4. Salver, on foot, of fine black ware; upper surface very richly decorated with flowers and foliage in enamel colours.
5. Cup, in brown ware, richly ornamented with flowers in enamel colours and cracklin glaze.
6. } Two water bottles, in brown ware, with cracklin glaze, with
7. } figures of lizards in high relief crawling up neck.
8. Sauce frame, in seven pieces, forming a square, with hexagon centre; hard white ware, green ground with yellow pattern and sides.
9. Small plate, blue and white oriental china, fancy design.
10. Water bottle, white ware, blue landscape pattern.
11. Large octagonal bowl, with landscape in blue, and inscription in Chinese characters on base.
12. Blue and white plate, of Chinese porcelain, with landscape and fancy design.
13. } Water bottle and stand for nargileh or hubble bubble ori-
14. } ental pipe; blue and white porcelain, with landscape.
15. Sauce boat, white, with very rich decoration in small flowers, natural colours, and gold.

Number.

16. Large plate, white, with flowers on edge, and gold band; centre, a Chinese musical party of six figures, natural colours.
17. Saucer, in real fancy pattern.
18. Saucer, with flowers in raised enamel colours.
19. Small cup, white, with flowers.
20. A similar small cup, but pattern different.
21. Small blue and white cup, edge cut in circular mitreing.
22. Small bowl, white, with flower pattern in red. On base an inscription in Chinese characters, translated by M. Franks, of British Museum, to mean, "made in the period Ching-hwa, A.D. 1466-1488, under the Emperor Hein-Teung of the Ming Dynasty."
23. Large plate, white, richly decorated in natural colours, with raised enamel flowers and fancy pattern.
24. Teapot and cover, handle broken, flowers and foliage in natural colours.
25. Cup in translucent porcelain, with trees and flowers in enamel colours.
26. Bowl with flowers, in transparent colours. Mark on base, probably a maker's cypher.
27. } Large saucer and bowl, of fine translucent porcelain. Rich
28. } ornament of raised flowers in enamel colours.
29. } Small cup and saucer, of fine translucent china, richly ornamented with flower in enamel colours.
30. Plate in celadon green porcelain, with design of flower baskets. Scrolls with inscriptions, arms, and vases in rich raised enamelled colours.
31. Saucer in Japanese brown, and one with opaque yellow glaze, and pattern in white and colours and flowers. Centre, boy with wheelbarrow, and man apparently rebuking him.
32. Octagonal cup, in white translucent porcelain.
33. Small milk-jug, in white translucent porcelain.
34. Plate in eggshell porcelain, black and gold pattern, printed with landscape in centre.
35. Small cup, white and gold, with fancy flower pattern in red.
36. Small cup, red ground, with fancy flower pattern in red and white.
37. } Saucer, with cup and cover of beautiful eggshell, translucent porcelain from Japan; white with landscape pattern in red, partly embossed in low relief. Japanese
38. } inscription on base.
39. }
40. } Two jars in brown ware, with cracklin porcelain glaze.
41. }
42. } Two bottles, in porcelain, richly decorated with flower and gold round neck, and flowers, branches, and figures in raised enamel colours on sides, and humorous Chinese inscriptions. Glaze, cracklin in some degree.
43. }

Number.

44. } Monstrous lions, sitting: one with young, one trying to
 45. } climb up; the other with fore-paw resting on a globe.
 These figures are called by the Chinese Ky-lin.
 46. A small porcelain seal, found in Ireland, from the collection of Mr. Huband Smith, with Chinese inscription at base, and a lion or ky-lin above for handle. See Mr. Ed. Getty's Essay on Chinese seals found in Ireland.

These seals were supposed by him to be very old, but are now believed to have been introduced by an eminent tea merchant, named Sweeny, who imported and presented them in great numbers to his customers about 150 years back (1710).

47. Plate, with rich pattern in blue, red, and gold.
 48. Plate, white with flowers on edge, and landscape, with flowers and pair of deer in centre, in enamel colours.
 49. Plate with landscape, and figures in blue and white.
 50. Plate, with gold edge, flowers and butterflies in raised enamel colours.
 51. Plate, extremely richly decorated, in relief with enamel colours; dragons, and lizards, and demons, confusedly intermixed, a cipher or inscription in gold and red.
 52. Plate, white, with landscape in raised enamel colours and gold.
 53. Cup, with flowers, shrubs in colours, with divisions by green in bands, as if for arbours.
 54. } Pair of octagonal scent jars, white, with blue and red flowers;
 55. } perforated necks and caps.
 56. Octagonal scent jar, in blue and white pattern in flowers and birds; neck broken.
 57. } Pair of mandarin jars, round richly coloured in relief
 58. } enamel; moulded birds and lizards round neck in high relief, with illustrations of Chinese customs and ceremonies on sides, in groups of figures and interiors.
 59. Mandarin jar, of superior material and style of decoration; flowers in enamel on celadon ground; four paintings on sides and neck, representing Chinese domestic life in numerous groups of figures.
 60. Earthenware water-bottle, with green glaze, employed at Constantinople.
 61. Large bowl of nargileh or hubble-bubble oriental water pipe richly coloured in mat colours from Ceylon; exhibited in London in 1851 as the King of Candy's teapot, and presented by the Royal Commissioners to the Museum of Irish Industry.
 62. } Two very large and fine jars of Chinese porcelain, with
 63. } blue and white raised figures and decorations on pale celadon green ground. One purchased in fragments at the Exhibition in Dublin of 1853, and put together in the Museum. The other whole.

COLLECTION,

ILLUSTRATING THE MANUFACTURE OF

ENAMELS AND VITREOUS MOSAICS.

COLLECTIONS OF ENAMELS, VITREOUS MOSAICS, AND BEADS.

Number.

1. Embedded enamel reliquary plate, with figure of Redeemer, gilt, with vermilion glory, on blue ground, with gilt scroll ornaments, Byzantine, about fifteenth century.
2. Similar, somewhat smaller reliquary plate, figure of Redeemer, gilt, white and blue glory, ground brown, in cross hatching, with blue cross bands and gold points. Piece cut out under feet of figure, and closed by slip, probably for reception of relic; Byzantine.
3. Painted enamel in colours of Limoges, Madonna with Dead Christ, sixteenth century.
4. Fine painted enamel en grisaille of Limoges. Combat of cavalry with elephants, probably one of Alexander's battles. Date about the end of fifteenth century.
- 5 to 16. Fine series of twelve Byzantine, or early Venetian, painted enamels, representing the stages of the Passion, or Via Crucis. These enamelled plates are stated to have formed portion of a shrine formerly belonging to Cardinal Fesch, uncle to Napoleon the Great, at Rome, and were disposed of after his death.
17. Snuff-box in black enamel, embedded on silver or Niello work. This form of enamel is of peculiar interest as having given origin to the art of copper-plate engraving by Mastegna in (date ?)
- 18, 19. Grotesque flower or pepper-boxes, in painted enamels on copper, Chinese.
20. Enamelled saltcellar, white, on copper, with landscape, Chinese.
21. Enamelled plate, white, with gold on copper, Chinese.
22. Sweet-meat tray in centre, and eight separate compartments, white, on copper, with Chinese landscapes and figures.
23. Small box, white, on copper, with pink landscape and shipping, Chinese.

Number.

24. Small tray, white, and Chinese objects.
- 25 to 27. Series of specimens illustrating the manufacture of enamelled watch and clock dials, containing the enamel; a glass rendered opaque white by peroxide of tin.
Six watch dials, in various sizes and designs.
Four fire-clay rings, on which the watch dials are supported in the furnace, to fuse the enamel.
- 28 to 35. Series illustrating the mode of manufacture of Roman or Florentine mosaics from enamelled glass.
28. Tray of glass-coloured rods used in making the mosaics.
29. File and pincers used in cutting and adjusting the fragments of glass rods.
30. Resinous cement used to imbed the mosaic pattern in the black marble, or black glass base, and Tripoli, or rotten stone, used in smoothing down the surface.
30. Half finished brooch, showing process of construction.
Three small mosaic brooches:—
31. One, aventurine ground, with flowers.
32. One, red grapes on brown ground.
33. One, green and blue, oval wave pattern, with small flower centre.
34. Large circular mosaic plate, with bunch of flowers.
35. Large circular mosaic plate of Ruins of Forum in Rome.
36. Card, of various patterns, of moulded glass buttons.
37. Shirt buttons in white glass enamel.
- 38 to 52. Collection of specimens of varieties of beads and bugles, manufactured for the European and African markets.
- 53 to 68. Tray of sixteen objects of toys, ornamented with bead-work, from India, presented by the Right Honourable the Secretary of State for India.
- 68 to 72. Four series of glass and ornamented bugles, used as ornaments for the wrist and ankles in India, presented by the Right Honourable the Secretary of State for India.
73. Crystal collar of beads.
74. Bead mat made by the boys in King Edward's Reformatory.
75. Semi-opaque glass, prepared as ground for enamelling on iron for culinary purposes.
76. Frit composition for glaze on iron vessels.
77. Iron pipe invested with blue glaze, for conveying water.
- 78 to 83. Pipe, pans, ladle, and saucepans, coated with transparent glaze, for domestic uses; Austrian.
- 84, 85. Iron wash-hand basin prepared for glazing; same glazed, and same printed with pattern in blue glaze. Presented by the manufacturer, T. F. Griffiths, Birmingham.

BRITISH AND FOREIGN
ILLUSTRATIONS OF THE MANUFACTURE
OF THE
DIFFERENT KINDS OF GLASS.

COLLECTIONS ILLUSTRATING the Manufactures in Glass and
Enamel.

ANCIENT ROMAN GLASS.

1. Cinerary urn, containing bones, of ancient Roman glass.
 2. Salver of ancient Roman glass. This object is of peculiarly difficult construction, and indicates a very great degree of proficiency in the manufacture.
 3. Ancient Roman glass bottle or lachrymatory.
- The above three specimens were obtained.

MEDIEVAL VENETIAN GLASS.

4. Mug, coated and frosted in the manner lately revived by Apsley Pellat, moulded ornaments in relief, gilded.
 5. Cylindrical vessel, with spiral white lines interfused.
 6. Conical glass, with doubly spiral white lines interfused.
 7. Cup with white lines in bands, and spirals interfused.
- The above three objects indicate an early period in Venetian art.
8. Oxoidal bottle, with bands and folded spirals of exceedingly fine filigree; white glass interfused. An extremely beautiful specimen of most perfect work.
 9. Scent bottle, representing Dolphin, in opaque white glass, in transparent mounting and ornaments.
 10. Candlestick.
 11. Circular plate of crown glass with armorial bearings, shield, with stag.

MODERN GLASS, HARD.

12. Cylindrical flower-stand, cut ruby glass, with circles of transparent ground.
13. Flower-stand, opaque white, with gilding on pink ruby ground.
14. Conical flower-stand, rose opaque, with silver vine leaf, spiral pattern.

Number.

15. Goblet, amber, on transparent ground, intaglio landscape, with stag and trees.
16. Wine-glass, uranium, yellow, with scroll and honeysuckle ornament intaglio.
17. Scent bottle, uranium, yellow.
18. Wine glass, ruby wine colour, cut.
- 19, 20. Pair of vases, blue and white ground, richly gilt; pattern—large bunches of flowers in colours, lip edge waved.

SOFT (FLINT) GLASS.

21. Jug, frosted in imitation of the old Venetian frosted glass—*See No. 4.*
22. Flower-glass, opaque, uranium, yellow.
23. Flower-glass, opaque, cobalt blue.
24. Flower-stand, cup, and shank, with twisted make, white, with pale opaque green.
- 25 to 27. Unfinished flower-stands, opaque white, showing stages of process for applying gilding on glass.
- 28 to 30. Specimens showing mode of taking up the successive layers of coloured glass to form the patterns by cutting. A wine-glass partially formed, and the coloured layer partly ground off, in blue and in opaque white glass.
- 31, 32. Paper weights, formed by masses of transparent flint glass, with diversified fragments of variously coloured glass interfused, in imitation of the old Venetian.
- 33 to 36. Large bowl on stand, with two water-crofts formed of glass in three layers, viz., blue and opaque white, on transparent ground.
37. Water vase, opaque white, muffed, with classical scroll band design in encaustic black.
- 38, 39. Water croft and goblet of muffed glass, painted with designs of yellow and blue water plants in colours.
- 40, 41. Two flower jars, opaque white, gilt lines, and bunches of flowers in colours.
42. Small vase, opaque blue, muffed; classical design, with figures in black and colours; imitation of ancient Roman.
43. Series of sixteen objects, on frame, showing successive stages of manufacture of a cut wine-glass, and of chandelier glass.
- 44 to 46. Materials employed in the process of cutting and polishing flint glass.
- 47 to 49. Specimens illustrating the manufacture of wine-glasses and decanters.
- 50 to 55. Specimens illustrating the manufacture of glass with patterns produced by compression.
- 56 to 59. Series illustrating the process of making a water croft or decanter.

Number.

60. Cut-glass bowl of glass, coloured by cobalt.
 61 to 71. Series of specimens of the materials used in the manufacture of flint glass.
 72 to 81. Series of nine specimens illustrating the stages of the process of making a glass jug.
 82, 83. Process of ringing a decanter.
 84 to 95. Series of eleven specimens illustrating the stages of manufacture of a wine-glass.
 96 to 101. Six specimens showing the process of making a glass lamp chimney.
 102 to 107. Six specimens showing stages of manufacture of Argand and other lamp glasses.
 108 to 110. Stages of making a chemical retort.
 111 to 115. Illustrations of the process of making and cutting out watch glasses.
 116 to 119. Specimens of white, yellow, green, and red lenses for lamps, as used for railway purposes.
 120, 121. Opaque white lamp shades.
 122. Narrow flower vase, with opaque white spiral lines, Prussian.
 123. Small flower vase, green, with white spiral lines in bands, English.
 124 to 142. Series of specimens of glass coloured, with the names of the colouring material cut or stained on the glass, to illustrate the processes and materials of staining glass.
 143. Landscape after Claude Lorraine, painted and burned in on glass.
 144 to 153. Chemical preparations employed in colouring glass.
 154 to 162. Series of alkaline and metallic materials employed in the manufacture of flint glass.
 163 to 165. Siliceous sand from Rostellan, near Queenstown, Cork.
 166. Fine silica, obtained from same by washing.
 167. Fine sand, for glass making, from Sutton, near Howth, county Dublin.
 168. Pure white sand from Muckish Mountain, county Donegal.
 *168. White sand from Malinmore, county Donegal.
 169. Portion of cylindrical polyzonal lens, as used in lighthouses, on the dioptric construction.
 170. A circular polyzonal lens for lighthouses, on the dioptric construction proposed by Fresnel.
 171. An annular lens on same principles of construction.
 172 to 180. Specimens of glass prepared for optical purposes.
 The above, 170 to 180, presented by Messrs. Chance, Birmingham.

CROWN, PLATE, AND BOTTLE GLASS.

- 1, 2. Models in clay, raw and fired, of the melting pots used in the manufacture of crown glass.

Number.

3. Specimen of pot clay, Stourbridge, Staffordshire.
- 4 to 16. Series of specimens illustrating the materials employed in the manufacture of crown (window glass).
- 16 to 18. The materials for crown glass, half and entirely fused together.
- 19 to 23. Series of specimens illustrating the process of manufacture of the circular sheet of crown window-glass, by flashing.
24. Full-sized circle of crown glass.
- 25 to 27. Series of specimens illustrating the manufacture of flatted window-glass, by splitting up a cylinder.
- 28, 29. Cylinder and opened plate of glass, from the Glass Works of Bennert and Bifort, Charleroi, Belgium.
- 30 to 36. Series of specimens exhibiting the materials used in the manufacture of common bottle glass, and the stages of its preparation.
- 37 to 45. Series of specimens illustrating the stages of manufacture of a pint bottle, Dublin Bottle Works.
- 46 to 52. Series of specimens illustrating the manufacture of a wine bottle.
- 53, 54. Specimens of old Irish bottles, probably about 1700, found in mine-shafts, Ballycastle, county Antrim, and in county Monaghan.
- 55 to 59. Materials used in the manufacture of fine plate-glass, used for looking-glasses.
- 60 to 68. Series of specimens of looking-glass plate, illustrating the stages through which it passes in casting, rolling, grinding, and polishing.
69. Specimen of same plate, finished and silvered in the ordinary manner by quicksilver applied on tinfoil.
- 70 to 72. Goblet and globes of glass, silvered by the new process of chemical deposition upon solution of nitrate of silver.
- 73 to 112. Series of specimens illustrating the manufacture and varieties of applications of the coarse or inferior plate-glass to domestic uses.

1. Specimen of a glass plate, showing the effect of the action of the atmosphere on the surface of the glass, after it has been exposed to the action of the atmosphere for a period of six months.

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